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ABSTRACT

This curriculum guide is designed to provide high school teachers of English, social studies, and Latin with the necessary background and investigative methods for teaching Roman culture through Roman literature and teaching Roman literature in its cultural context. The family is used as the focus of the guide because it is believed that an examination of its organization and interactions provides access to Roman politics, behavior and values. The 16 teaching units that are included in the guide are organized into three sections: introductory units, history and social studies (taught through literature), and literature (taught through culture). Each unit contains the following information for teachers: time line, rationale and setting, teaching objectives, classroom procedures and activities, classroom materials, resource materials for teachers, learning outcomes, and enrichment/extension. Numerous sample lesson plans are included within each teaching unit. Bibliographies containing materials on Roman family and culture and on teaching methods also are included. (DB)

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The Roman Family: a Bridge to Roman Culture, Values, and Literature

A CURRICULUM GUIDE

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Created by participants in the NEH Summer Institute, "The Roman Family: a Bridge to Roman Culture, Values, and Literature," Summer 1989

Edited by Charles Lloyd, Department of Classical Studies, Marshall University, Huntington, West Virginia

Funded by the National Endowment for the Humanities

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The Roman Family: a Bridge to Roman Culture, Values, and Literature

A CURRICULUM GUIDE

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Summer 1989

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Charles Lloyd
Department of Classical Studies
Marshall University
Huntington, West Virginia

Funded by the National Endowment for the Humanities

in memoriam

Josephine Stegmeir

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Participants in NEH Roman Family Grant Who Created This Guide

The participants who created the teaching units in this guide are listed below alphabetically with their school addresses and phones. The numbers which appear in brackets after each name indicate the unit(s) which each participant helped create as the units are listed/numbered in the "Contents," page vi.

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The Roman Family: A Curriculum Guide

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Introduction

BACKGROUND AND APPROACH

Marshall University in cooperation with Kanawha County Schools (Charleston, West Virginia) received funding from the National Endowment for the Humanities for a summer institute for teachers, entitled "The Roman Family: a Bridge to Roman Culture, Values, and Literature," which was held on the Marshall University campus in the summer of 1989. This curriculum guide is the product of that institute and the four pedagogical workshops which followed it. Attended by teachers of English, social studies, and Latin, this institute was designed to provide the background and methodology for an integrated study of Roman culture and literature through a focus on family in the literature of ancient Rome and to connect this literature and culture to the modern world.

The purpose of this approach is to provide high school teachers of English, social studies, and Latin with the necessary background and investigative methods for teaching in an integrated way Roman culture through Roman literature and Roman literature in its cultural context. The family is ideally suited as the focus of this kind of study since an examination of its organization and interactions gives access to Roman politics, behavior, and values. One need only consider the larger implications of *patria potestas*, the absolute power which the father of the family (*paterfamilias*) had over his children and all other descendants in the male line. As W. K. Lacey asserts, *patria potestas* not only shaped and directed the Roman world-view or *Weltanschauung* but was itself "the fundamental institution underlying Roman institutions, and . . ., in consequence, public life followed the assumptions of private life, and not vice versa."[1] The institute enabled teachers of English and of

[1] W. K. Lacey, "Patria Potestas" in *The Family in Ancient Rome: New Perspectives* [Beryl Rawson, ed.] (Ithaca: 1986), 123.

social studies who do not know Latin to begin to acquire literary and cultural background about the ancient Romans that is necessary for formulating fruitful questions about given Roman texts and for successful teaching of those texts in their original context. For Latin teachers, the institute reinforced the centrality of Roman literary and historical texts as conveyors of Roman culture. For all participants, the institute investigated in what ways the Romans, consciously or unconsciously, used familial relationships and structures as paradigms or metaphors to order other social institutions, practices, and activities—devices that most often lie embedded in the assumptions authors make about the texts they create and about the intended readers of those texts.

Several familial references in canonical Roman texts will illustrate the value of this approach.[2] The Roman poet Catullus (84–54 B.C.), for example, compares his love for Lesbia to the love a father feels for his sons[3] and his sons-in-law: "I regarded you then not simply as an ordinary girl-friend but as a father regards his sons and sons-in-law."[4] This comparison strikes no common chord in modern American readers, for they are compelled to ask why Catullus would choose the relationship of father to son and father to son-in-law to express the relationship of lover to lover. Catullus may mean, of course, by this image that he himself does not understand his relationship with Lesbia as one of lover to lover, but still the image of the father's delight in sons and in sons-in-law clearly makes the poem alien to modern readers in a way that it certainly was not to Catullus' implied readers.[5]

In the same way, the modern reader is struck by the importance which Vergil puts on the relationship between father and

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[2] Important recent scholarship using this contextual approach to the family includes Archie Bush's *Studies in Roman Social Structure* (Washington: 1982); J. P. Hallett's *Fathers and Daughters in Roman Society: Women and the Elite Family* (Princeton: 1984); M. Owen Lee's *Fathers and Sons in Vergil's* Aeneid (Albany: 1979); Beryl Rawson's *The Family in Ancient Rome: New Perspectives* (Ithaca: 1986); and Jo-Ann Shelton's *As the Romans Did: a Sourcebook in Roman Social History* (Oxford: 1988). For other examples, see the Annotated Bibliography at the end of this volume.

[3] (or children, male and female).

[4] Catullus 72, lines 1-4.

[5] i.e. those readers of his own time for whom Catullus created his poems.

son in the *Aeneid*. This emphasis takes on even greater significance because it appears in the epic poem universally recognized as a conveyer of the Roman values which epitomize Augustus' regime. In addition to furnishing the picture (Book 2) of Aeneas fleeing Troy with his father on his back and his young son in hand which becomes almost a Roman icon, Vergil focuses in the last six books on a sequence of significant encounters between fathers and sons—Evander and Pallas, Mezentius and Lausus, Aeneas and Ascanius—which leads ultimately to Turnus' death at Aeneas' hands.[6] Evander, Aeneas' new ally, entrusts his son Pallas to Aeneas' keeping, and Turnus, overcome by battle madness, kills him. In preparation for this encounter with Turnus in Book 10, Pallas prays to Hercules, whose closeness to Evander's household Vergil has emphasized earlier. Hercules reacts as if he himself is about to lose a son:

> Hercules heard him. Deep in his heart he quelled
> A mighty groan, and let the vain tears flow.
> At this the Olympian father addressed his son
> In kindness:
> "Every man's last day is fixed.
> Lifetimes are brief, and not to be regained,
> For all mankind. But by their deeds to make
> Their fame last: that is labor for the brave.
> Below the walls of Troy so many sons
> Of gods went down, among them, yes, my child,
> Sarpedon. Turnus, too, is called by fate.
> He stands at the given limit of his years."
> So saying, Jupiter turned his eyes away
> From the land of the Rutulians.[7]

These images of strong father-son ties underline the related theme of the entire epic, the *pietas* ("devotion," "loyalty") of its hero Aeneas toward his own father and toward his son, Ascanius, who is destined to found a new dynasty which will lead the Italian race. The political and social implications of these relationships were not lost on Vergil's intended readers who understood the direct family connections of Augustus to Aeneas.

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[6] See Lee (note 2 above), 6.

[7] 10.464-472 (translated by Robert Fitzgerald).

For contemporary readers also, the legal position of authority which belongs to the father in the Roman family—*patria potestas*—can be seen as a pattern for understanding central Roman social and political institutions.[8] Roman religious practice, especially the worship of Vesta, the goddess of Rome's hearth, points to the peculiarly Roman conception of the state as a macrocosm of family. Roman magistrates themselves possess powers and use them in ways very similar to the *paterfamilias* ("father of the family"). The unparalleled and unequal power, influence, and status which characterize the father of the family are also manifested in the state of unequals which is Rome—"differing rights could be held by different individuals depending on age, knowledge of the law (human and religious), the position of their family in the state and the individual's position in the family."[9] An understanding of these inequalities forms the basis of the patron-client relationship, a reflection of *patria potestas* which reaches outside the family itself. In this hereditary quasi-family relationship, one free man depends on, supports, and is protected by a greater man, and from this bond derives the Roman concept of *fides* which denotes the proper maintenance of the relationships of a free man with those higher and lower in status. The Roman state also follows family practice in its use of *consilium*, the practice of seeking advice from a council of peers: not only can the magistrates be understood in a similar relationship to the Roman Senate but Augustus begins the imperial precedent of using the Senate almost like a family council (*consilium*), conceiving of himself, perhaps, through his official title of *pater patriae*, as "father of the country."

Recent scholarly work has begun to lay a foundation for isolating and identifying this cultural paradigm of Roman familial relationships. The nature of the evidence—literature of varied genres, inscriptions, works of art, archaeological studies—makes this process of discovering the cultural paradigm complicated. But Phyllis Culham cites this kind of research as "an area of undeniable

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[8] See Lacey, pp. 121-144.
[9] Lacey, 124.

progress" which she designates "the study of the interrelationship of text, genre, and reality."[10]

This kind of study is shedding light also on the conceptualization of women in the Roman family, an especially elusive subject because it is both subordinate to the male familial paradigm and filtered by male writers, the only extant sources. But given this degree of complication in the texts, the problem is only magnified by viewing Roman women as an entity outside their role as mothers, sisters, or in-laws in a family relationship. As Culham points out, the researcher must perform a balancing act in order not to fall prey to the sexual bias of male sources while at the same time correctly assessing "the significance of tasks which may have been meaningful to their participants, but lack significant appeal to many modern women."[11] J. P. Hallett in her recent book[12] maintains that balance but does so all the while preserving the familial roles of Roman women, finding, in fact, the real importance of Roman women through and in these family identities. Hallett reassesses the considerable volume of evidence about Roman father-daughter relationships and finds it necessary to coin a new word, "filiafocality," for what she calls "the high valuation of individual Roman daughters by their fathers, the elaboration of the daughter role in various Roman social institutions, and the Roman emphasis on ties of blood and marriage through and to men's female

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10 "Ten Years after Pomeroy: Studies of the Image and Reality of Women in Antiquity" in *Rescuing Creusa: New Methodological Approaches to Women in Antiquity, Helios* NS 13 (2) (Fall 1986), 15.

11 Culham, 12.

12 See note 2 above.

children."[13] Besides the role of *filiae* ("daughters"), she focuses particularly on the central female roles of *sorores* ("sisters") and *matres* ("mothers").

As this brief survey shows, emphasis on societal and familial codes and values as well as a feminist approach to the study of family in Roman literature are increasingly important in current scholarly research. During the NEH summer institute of 1989, the participants along with teaching staff endeavored to apply these approaches to specific historical and literary texts; during the following academic year, they spent four weekends together translating this new understanding into teaching units. These units, for the most part, are not instant lesson plans, ready to be inserted into tomorrow's class; they require, rather, preparatory reading on the part of the teacher and adaptation to fit particular teaching styles and existing curricular requirements. In most senses, therefore, this introduction cannot provide an adequate summary or discussion of the new way of viewing Roman culture which the participants and staff experienced in the summer institute, but this new perspective can be attained by teachers desiring to employ it in the classroom if these teachers carefully read the units published here and acquire in their own ways the approach they embody.

THE NATURE OF THE TEACHING UNITS

The teaching units, reproduced here, reflect not only a new approach to the study of Roman literature and culture; they also

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[13] Hallett, 64.

advocate an interdisciplinary teaching methodology and an active, rather than passive style of learning. At their core is an understanding of the humanities as the study of literary texts, perhaps the most complicated symbolic forms human culture has created. One of the most distinctive features of human beings is that they are symbol-making animals: they react to the reality experienced through their senses by structuring that reality into a meaningful whole by the use of symbols. This unique symbolic activity has as its basis human language and the behavioral codes, tied to language, which define human cultures. The most complex symbolic activity in which human beings take part is, perhaps, the creation of literary texts with their own sets of codes (genres). The writers of this guide subscribe to a definition of humanities which attaches greatest importance to the study of human texts in the broadest sense of that word. The teaching units included in this curriculum guide are definitively humanities units in this respect, for they emphasize both the interpretation of human literary (and, therefore, symbolic) texts, in this case ancient Roman ones, and the creation by students and teachers of their own texts which interpret the ancient ones. The texts being taught, moreover, as humanistic texts in this broad sense, may include, therefore, ancient works of art, other cultural artifacts, and ancient religious rites, all of which are themselves human symbolic creations.

The units published here are also interdisciplinary—they unite texts and materials from at least three secondary teaching disciplines, English/Language Arts, Latin, and social studies. Since the units were developed in collaboration with Kanawha County Schools and designed to be used in that system's interdisciplinary humanities program, the appropriate portion of the Kanawha County English/Humanities curriculum, nationally recognized for its progressive methodology, is reproduced as an appendix; by this means, those teachers reading this guide who need to familiarize themselves with an effective, innovative model may do so. Even though interdisciplinary teaching may not occur in all schools, the creators of the units urge all teachers to make selective use of

materials throughout the units to create their own synthesis for instruction in their own disciplines.

Almost all units are appropriate for use at any level of high school teaching, but some, because of their complexity or the prerequisite knowledge they assume, are designated for use only by senior classes. Some units, also, are designed to introduce the concept of the Roman family in Roman literature; whereas, others assume the concept of the Roman family has been assimilated previously. The arrangement of the guide, in fact, follows such a graduated plan.

The Roman literature and art upon which the units are based offer a broad spectrum of genre and time. Four important Roman eras are explored: a) the second century B.C., in particular, the comedies of Plautus and Terence; b) the first century B.C., the age of Cicero (his speeches and correspondence are used extensively); c) the Augustan Age (Augustus' *Res Gestae*, Horace's *Odes*, and the *Aeneid* of Vergil are studied); and d) the imperial period with emphasis on Tacitus and Petronius. Other units on religion (ancient Roman and modern) and historiography (ancient and modern) may be especially important for today's high school students.

The teaching methodology which these units exhibit also sets them apart. The creators have endeavored to utilize as the predominant methodological approach, active, rather than passive, learning. For this reason, many lessons are based on collaborative/peer learning, a technique the participants in the summer institute from which these units derive found particularly effective and stimulating.

HINTS FOR EFFECTIVE CLASSROOM USE OF THIS GUIDE

1. If you do not teach in an interdisciplinary social studies or language arts program, you may adapt individual lessons or certain segments of the units for your particular discipline and teaching situation

2. As you prepare to teach from this guide, it may be helpful for you to get in touch with those teachers who put together individual units. A list of the teachers who prepared this guide along with the units which they shared in creating are found on the pages immediately following the "Acknowledgements" at the front of the guide.

3. The activities which are suggested here utilize active learning strategies and, very frequently, collaborative/peer learning. If you wish to learn more about the use of these techniques, suggestions for incorporating them into your classroom, and evidence of their effectiveness, you may want to consult the section of the bibliography entitled "Bibliography on Teaching Methods," where selected articles are reprinted and annotated.

4. If this introduction and the units themselves have aroused your interest in pursuing the Roman family as an approach to both Roman literature and Roman culture, carefully explore the annotated bibliography for those books which will provide you with the kind of background you will need to make full use of the teaching units included. You will find an introduction which explains how to use the bibliography and footnotes, and a section labeled "Bibliography on Roman Family and Culture" which gives a complete list of all works used in each unit of this guide with annotations about selected works in which summaries and/or suggestions for classroom use are provided.

5. The units and sample lesson plans in this guide are organized in the format outlined below. Most unit plans contain at least one sample lesson plan that suggests a time frame, teaching objectives, resources/materials, classroom activities, learning outcomes, and enrichment/extension for implementation of a portion

of the unit. A brief explanation of the components of the units is included here for clarification and ease of use

Time Frame: The suggested length of classroom time needed for completion of unit/lesson plan activities.

Rationale/Setting: This section explains the need for the unit. It also describes where and when the unit may be most appropriate in the curriculum sequence and the students' developmental continuum. Most units may be used in grades 9-12; however, some, because of their complexity or the need for prerequisite learning, are recommended for specific grade levels or student performance levels. Others require the teaching or prerequisite material and are offered in sequence.

Teaching Objectives: The teaching purposes and instructional goals of the unit/lesson plan; the <u>why</u> of instructional delivery. Teaching objectives clarify content and skills which are addressed in the unit/lesson plan.

Resources/Materials: These are the tools, texts, and equipment needed for teaching the unit. Resources are divided into two categories: those used by both students and teacher to complete the prescribed activities and readings, and those that provide background information to assist the teacher in preparing and teaching the unit.

Classroom Procedures/Activities: This section provides activities designed to engage students in active learning of the unit/lesson plan's content and skills. The activities are listed in sequential order, but teachers are urged to select and adapt activities from the list that best meet the needs of their students and their classroom setting. Enrichment/extension activities provide additional suggestions for teaching and evaluation.

Learning Outcomes: These statements provide evaluation/assessment of student learning. Based on the teaching objectives, they provide activities that measure student mastery of content and skills introduced or extended in the unit/lesson plan.

Enrichment/Extension: These activities may be used as alternatives to those listed in the classroom procedures/activities section, as alternative measures of student performance, or as additional ways of involving various groups of students in the topic and/or meeting the diverse needs found in many classrooms.

Definition of the Roman Family in Its Social and Political Context

Time Line: About three to four weeks

Rationale and Setting: This introductory unit serves as a foundation for an introductory study of Roman civilization in secondary school (9-12) through active participation and interdisciplinary teaching.

Teaching Objectives:

1. To compare and contrast the traditional roles of the American family with those of the Roman family in the first and second centuries.
2. To encourage active questioning through analysis of literature (ancient and modern), film, and research materials.
3. To elucidate the connection between the Roman family and the Roman value system.
4. To present specialized vocabulary relevant to the Roman family (*paterfamilias, materfamilias, virtus, dignitas, auctoritas, gloria, pietas, filia, filius, clientela, patronus, fides, patria potestas*).
5. To introduce the concept of intertexts[1] as student-produced, interpretive writing.
6. To enhance research and library skills of students.

Classroom Procedures and Activities: Teachers employing this unit should have students participate in these activities:

1. Construct individual family trees and then construct another from antiquity based on library research, e.g., that of Julius Caesar or perhaps Tiberius Sempronius Gracchus. In the case of Gracchus, a section from Bernstein's book (see below) makes a challenging exercise if students are asked to use the information provided therein to create a family tree. In the process students will begin to understand something of the ways in which family connections are essential to the Roman political system.

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[1] Intertext refers to the interrelationship of a given text to texts created before it, whether in the same literary genre or not. The artist writes and paints, not from nature but from his or her predecessors' way(s) of textualizing nature. Thus, an intertext is a text lurking inside another, shaping meanings, whether the author is conscious of this or not. "The claims some literature makes to originality, to realism, to physical accuracy of description have ultimately to be seen in [a] depleting light. To the semiotician, most works of literature, in emitting messages that refer to themselves, also make constant reference to other works of literature. As Julia Kristeva has pointed out, no 'text' can ever be completely 'free' of other texts. It will be involved in what she has termed the *intertextuality* of all writing" (Terence Hawkes). For a discussion of intertext as it applies to these units, see the unit entitled "From Greek to Roman: Transformation of Family in Vergil's *Aeneid*."

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2. Write a situation comedy script, patterned after a family comedy such as "Family Ties," set in first century B.C. Rome, which will then be presented to the class in dramatic form (as a group activity).

3. Write a journal or diary from the point of view of a member of a Roman family that details daily life for one week. Complete research for information reflecting daily activities, politics, religion, social and family values, and familial roles.

4. Participate in a research group, chosen by the instructor, that explores the following topics: religious practices, eulogies, politics, slavery, women's roles, education and marriage.

5. Read Terence's *Phormio* and *Adelphoe* to examine the reversal of typical Roman family roles.

6. As a group activity, read and analyze selections from ancient authors and create student texts which analyze and compare ancient and modern families.

Classroom Materials:[2]

1. Slides of Roman ruins, reconstructed houses, tombs with inscriptions. (Teachers might have these slides made from a book like McKay's, listed below.)
2. Video: "Art of the Western World" (PBS) first segment on Greece and Rome.
3. Videotape: "I, Claudius" (PBS series)
4. Videotape: "A Funny Thing Happened on the Way to the Forum"
5. Alvin H. Bernstein. *Tiberius Sempronius Gracchus: Tradition and Apostasy*, pp. 19-50.
6. Photocopies of selections from Pliny, Livy, Cicero (*Pro Caelio*), and Shelton

Resource Materials for Teachers (see "Bibliography on Roman Family and Culture" at the end of this volume for more information):

1. Terence. *Phormio, Adelphoe*
2. Davis. *Silver Pigs*
3. Dixon. *The Roman Mother*
4. Pomeroy. *Goddesses, Whores, Wives, and Slaves*
5. Paoli. *Rome: Its People, Life and Customs*
6. Shelton. *As The Romans Did*
7. McKay. *Houses, Villas, and Palaces in the Roman World*
8. *Oxford Classical Dictionary*
9. Wagner and Wagner. *The Gift of Rome* [currently out of print]

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[2] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

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Learning Outcomes: Students will:

1. Identify the various social roles of the Roman family and the religious, political, and sociological roles of the Roman family within Roman culture.

2. Demonstrate understanding of literature (ancient and modern), film, and research information through active participation in class discussion.

3. Define specialized vocabulary.

4. Compare the Roman family with their own.

5. Create intertexts which define and interpret the Roman family for student peers.

6. Produce written and oral reports by working within specific research groups.

7. Create through research family trees illustrating a specific Roman family and their own family.

8. Refine collaborative learning skills.

Enrichment/Extension:

1. Construct a model of a country villa, urban house, or an apartment so that students will have some notion of what familial living quarters are like.

2. Explore naming practices in ancient Rome and relate to knowledge of Roman family.

3. Make a bulletin board focusing on a specific aspect of family life, i.e., clothing, food, entertainment, household furnishings, or artwork.

4. Create an original work of art depicting one of the household gods or shrines. Receive written and oral critique of the work from fellow students.

5. Examine the reversal of typical roles in Roman society as seen in "A Funny Thing Happened on the Way to the Forum," *Phormio*, or *Adelphoe*.

6. Examine the confirmation of typical roles in Roman society as seen in the novel Davis' *Silver Pigs*.

7. Write an essay based on this situation: A disaster (flood, hurricane, fire) strikes your home. You have only moments to save in one trip valuables from your home. What would you rescue? Later, after given time to reflect, would you change your decision? How? Contrast your answers with those you think a prominent Roman of the last century of the Republic might make. Then compare what is known about what

Romans saved when they evacuated Pompeii and Herculaneum after the eruption of Mount Vesuvius in 79 AD.

LESSON PLAN 1

Topic: What is the Roman Family?

Time Line: 3-4 days

Classroom Procedures and Activities:

Day 1: Lecture and discussion: What is a family? What are the roles of the family members? What is the role of the family in society? Introduce the Roman family, using predetermined vocabulary words that describe the Roman value system. Show the connection between the family and the cultural value system. Show students what the Roman family is by presenting excerpts from primary sources (use Plautus, Terence, and selections of primary sources in Shelton).

Day 2: Class Discussion: compare and contrast the modern and the Roman family. Students complete written definitions of vocabulary words by deriving their meanings from selected primary texts or excerpts provided by the teacher.

Days 3-4: Students create a family tree using Shelton's Julio-Claudian genealogical chart as an example.

Materials:

1. Vocabulary list, teacher made (see unit objective no. 4)
2. Genealogical charts or family trees for students to fill in
3. Julio-Claudian genealogical chart on bulletin board in room (found in Shelton, pp. 56-7).

Learning Outcome: After class discussion and individual work on family trees, students will identify various roles of Roman family members and the value system of the Roman family.

Enrichment/Extension: Using a given situation (a family problem, etc.) have students role play or discuss how the problem would be solved by a member of a Roman family in comparison to a modern family.

LESSON PLAN 2

Topic: Research on the Roman Family

Time Line: 5 days

Classroom Procedures and Activities:

1. The teacher will create groups to undertake research on some aspect of Roman family life (i.e., family religious practices, homes, politics,

slavery, women's roles, finances, education, marriage, funeral rites, or eulogies). Groups may also be organized according to individual interests.

a. For example, one group might read selections from Tacitus' *Annals* and other primary sources in Shelton on Roman funeral practices and grieving.

- Shelton, Jo-Ann. *As the Romans Did*. Oxford University Press, 1988. (Cicero's Grief, pp. 19-20, 94-95; Condolences, pp. 95-96; Praiseworthy Behavior, pp. 293-296; Funerals, pp. 98-99.)
- Tacitus. *Annals*. Books I-VI. (Funerals--Augustus 1.8; Suicide of Libo 2.32; Germanicus 2.73, 83, 3.1-6; Plancina 3.16; Junia, Brutus' sister 3.76; Drusus 4.8,9; Lucilius Longus 4.15; Lucilius Antonius 4.44; Livia 5.1-2; Labeo and Paxaea 6.29.)

b. In small groups, students will isolate Roman societal and political values as found in the funeral customs of the ancient Romans which appear in these sources.

c. Students will write a eulogy for a real or fictitious person.

d. Students will stage a Roman funeral with the delivery of a eulogy, the display of ancestral masks, and a procession.

e. Students will read a selection from Schlesinger's *1000 Days* which deals with the funeral of President Kennedy. (As an extension activity, students will interview an adult who recalls the Kennedy funeral and will then share those recollections and impressions with the class.)

f. In small groups, students will compare and contrast funeral customs of the ancients and those of modern times.

[g. In an essay students might compare societal values as revealed through funeral customs of the ancient Romans and modern society.]

2. The teacher will encourage group presentations, oral and written. Format for oral presentation will be determined by the individual groups (i.e., panel discussion, roundtable discussion, essay, article for school newspaper).

Materials:

1. Shelton, *As the Romans Did* (pp. 18-36, 59-65, 105, 168-189, 290-307, 97-103)
2. Rawson. *The Family in Ancient Rome* (pp. 121-144)
3. Cicero. *Letters to his Friends*.
4. McKay. *Houses, Villas, and Palaces in the Roman World*.
5. Livy. *The Early History of Rome* (3.47.1).
6. Cicero. *Pro Caelio* (16, 17, 32).
7. Pliny. *The Letters of the Younger Pliny* (5.16).
8. Armstrong. *The Reluctant Warriors*.
9. Asimov. *The Roman Republic*.
10. Coolidge. *Lives of Famous Romans*.
11. Dillon. *Rome Under the Emperors*.
12. Carpenter, Rhys. *Everyday Life in Ancient Times*.
13. Hamilton. *The Roman Way*.
14. Mills. *Book of the Ancient Romans*.
15. Shelton, p. 101.

Learning Outcome: Students will employ collaboration, research and composition skills within a specific group to produce written and oral reports.

Enrichment/Extension: Students will:

1. Construct a model of a Roman family home.
2. Create a bulletin board pertaining to a selected research topic.
3. Read material about family life in other cultures and time periods, then compare and contrast with the Roman family. Present findings to class either orally or in an essay.
4. Read *Phormio* and *Adelphoe,* noting the ways in which the playwrights distort the picture of the family they know: why do they make this distortion? Write an explanatory essay.

LESSON PLAN 3

Topic: The Roman family as reflected in ancient Roman literature

Time Line: 5-7 days

Classroom Procedures and Activities: Group reading and analysis of selected ancient sources on Roman family which use the following procedures:

1. The teacher will divide class into small groups which in turn will choose their own group leader and group recorder.
2. The groups will read their assigned text with initial discussion of problems and questions about reading itself. The teacher will provide sources for and discuss cultural background with each group as necessary.
3. Each group will formulate questions for consideration; these questions will result from previous discussions of cultural differences between American families and Roman families.
4. The teacher will cultivate careful analysis of the text as a source of information to answer each question. Teachers need to guide groups to define intertext as it applies here and to consider how Roman social codes and the rules/traditions of particular genres affect the information derived and its interpretation.
5. Before the last day of this lesson, all students will have as a take-home assignment: the reading of all selections (ancient texts) including a re-reading of their own group's text.
6. Each group will share with the class its questions (written out for the rest of the class with spaces provided for class to take notes) and discuss the answers which they have created to these questions.

7. Each student will write a short essay on the cultural differences between Roman and American families as viewed from all ancient texts considered.

8. In groups, students will share their individual papers with one another for comments and corrections. Each group will select one paper from the group to be displayed on the Roman Family Bulletin Board.

Teaching Materials: Photocopies or translations of the following:

1. Pliny, 5.16 (grief of a friend over his daughter)
2. Livy, 3.47.1 (Verginia's deference to her father)
3. Cicero's *Pro Caelio*, §§ 16, 17, 32 (Caelius' father's attitude toward a grown son)
4. Shelton, §81 (pp. 69ff.), and § 87 (pp. 76ff.) (physical setting and environment for the family of Roman urban poor and Roman leisured class)
5. Shelton, §122 (pp. 105f.) (role of parents in the education of their children).

Learning Outcomes: Students will:

1. After several days of group discussion and comparison with other activities in this unit, state clearly the advantages of using primary sources.

2. After careful analysis of the ancient texts, differentiate the properties/traditions/codes[3] which different kinds of texts exhibit.

3. Demonstrate improved skills in writing and peer editing.

4. Demonstrate improved cooperative learning skills.

Enrichment/Extension: Groups of interested students may create two short skits: one derived from one of the ancient texts discussed, the other its modern American counterpart. The skits may be presented the last day of the lesson for class discussion.

LESSON PLAN 4

Topic: Everyday Life in the Roman Family

Time Line: 2 days

Classroom Procedures and Activities:

Day 1: Discuss characteristics of journals/diaries/letters.

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[3] For a discussion of codes as they apply to these units, see the unit entitled "From Greek to Roman: Transformation of Family in Vergil's *Aeneid*."

Day 2: Write a letter/journal detailing a week in the life of a specific Roman family member reflecting daily activities, relationships to other family members, etc.

Materials:

1. Previous research, reports, and readings
2. Excerpts from *Without Feathers* by Woody Allen and *Diary of a Newborn Father*, by Bob Greene
3. Pliny. *Letters of Pliny the Younger* (5.16)
4. Cicero. *Letters to Atticus* (selected)
5. Cicero. *Letters to his Friends* (selected)
6. Cicero. *Pro Caelio*
7. Livy. 3.47.1

Learning Outcomes: Students will:

1. Based upon previous classroom activities, write journal entries, assuming the persona of a member of a Roman family.

2. After surveying other collections of letters, create a series of letters interchanged among paired classmates.

3. Write pairs of letters, one reflecting usual daily life, the other depicting that daily life interrupted by some significant outside event.

Enrichment/Extension:

Students will read other excerpts/examples of diaries/journals, i.e., *The Diaries of Samuel Pepys*, *The Diary of Anne Frank*, *Without Fathers*, by Woody Allen, and *Diary of a Newborn Father*, by Bob Greene, and then keep their own journals for a week/month.

Extension homework: write original journal entries based on these selected readings.

LESSON PLAN 5

Topic: Roman Family - Write a Roman situation comedy skit for presentation to class.

Time Line: 3-4 days

Classroom Procedures and Activities:

Day 1: Motivational activity: ask students to name current TV shows which deal with family life, i.e., "The Bill Cosby Show," "Growing Pains," "Who's the Boss?," "Family Ties." Through discussion, compare and contrast family life in Roman times with American family life as portrayed in TV situation comedies. Make sure that students realize that even the comedies mentioned above reflect the changing values of contemporary family life, for example, the increasing frequency of single-parent families. Divide class into groups. Each group will create an original Roman situation comedy.

Day 2: Class will work in groups to write scripts, cast characters and rehearse for presentation to class.

Day 3: Each group will present its script to class. Class will critique each presentation. (The teacher may devise a written critique form.)

Materials: Notes, handouts, research materials for reference.

Learning Outcomes: After instruction, reading and discussion, and working in groups, students will write and present a script for a Roman situation comedy.

Enrichment/Extension: Scripts may be broadcast as a radio show or videotaped.

The Structure of the Roman Family— in What Ways Do Family Structures Reflect Societal Values in Ancient and Modern Times?

Time Frame: Two weeks. (N.B. The lesson plans which follow this unit are sample segments of this entire unit; their time frames, therefore, will not correspond to this estimate.)

Rationale and Setting: This unit is designed to be used with high school students, grades 9-12, in world history/culture, Latin, and/or language arts classes. Its purpose is to aid students in understanding their own family structures, the values that the family imparts, and the importance of the family in today's society by studying similar and contrasting values in the Roman family.

Using Roman literature and physical evidence left by the Romans, modern-day literature, and audio-visual materials, students will be asked to compare and contrast the value systems of the modern and ancient family.

Multiple activities are provided so teachers may choose those which best implement the teaching objectives and learning outcomes they desire.

Teaching Objectives:

1. To acquaint students with the structure of the Roman family and its individual members' responsibilities and expectations.
2. To increase awareness of changes in the structure of the modern American family and its individual members' responsibilities and expectations.
3. To relate the structure of families to the formation of societal values and ethics.
4. To present vocabulary that describes the functions and values of each society's family structure.
5. To show how various symbolic forms of modern American life (e.g., novels, drama, letters, essays, cinema, art, architecture) reflect the values and structure of family.
6. To enhance research and library skills of students and to facilitate cooperative learning.
7. To develop an awareness of a different means of understanding contemporary attitudes and of the need for tolerance of human differences and diversity.

Classroom Procedures and Activities: Teachers employing this unit may follow these steps:

1. Beginning activity: Initiate a discussion of family by asking students to provide words or phrases that they associate with the concept of family. Discuss what makes up a family.

2. Optional beginning activity: View a typical television situation comedy. Discuss what modern American family values students discern in it.

3. Assign excerpts from a modern novel like Richard Adams' *Watership Down;* compare and contrast ideas of family as seen therein with selections from the *Aeneid* (e.g., flight from Troy; funeral games; Underworld). (If the class has already read *The Odyssey* they might compare it to the novel [e.g., relationship of Odysseus and Telemachus, Odysseus and Penelope].)

4. Assign a current situation comedy for student viewing, e.g., "The Cosby Show." Discuss values/problems in relation with the Roman family as seen in various ancient Roman sources (see Resource Materials below).

5. Collect newspaper "advice" columns, e.g., "Dear Abby" and "Ann Landers." Discuss the family values seen in these items with Cicero's problem with the marriage of his daughter Tullia. Cf. Cicero's letters to Atticus and Terentia (Book XIV.1, 2, 3, 4, 6, 12, 15, 20).

6. Assign articles in current magazines relating to the family. Compare these with values of the Roman family as seen in Book I of Livy (Romulus and Remus).

7. Gather pictures of family activities (reunions, holidays, birthday parties) from students. Compare these with classical sculpture, art, mosaics, Roman portraiture.

8. Have students draw two symbol shields, each to be divided into six segments. Each segment will represent a value of its respective culture, e.g., attitude towards work, religion, fathers, familial position and relationships, money, and education.

9. Assign the construction of crossword and word search puzzles utilizing value terms. Latin students will do these in Latin.

10. Create for student role-playing a situation in which a daughter who marries without the approval of her parents is trying to convince them that she is capable of making her own choice. Other students will research Cicero's letter to Atticus in which he discusses his daughter's unsuitable marriage: see *Letters to Atticus,* 6.6.[1]

11. Assign the construction of genealogies of students' own families and contrast them with the genealogy of Octavian's (=Augustus') family. Latin students will learn the Latin familial terminology.

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[1] Note that Dixon (p. 102) in Rawson's *The Family in Ancient Rome* incorrectly cites this letter.

12. Have students draw and/or construct a model of a Roman house and discuss its relationship to Roman values. These sources are helpful: Jashemski, Wilhemina F. *The Gardens of Pompeii;* Johnston, *Roman Life,* pp. 71-91; Paoli, *Rome, Its People, Life and Customs,* pp. 54-69.

13. After students read pertinent primary texts, initiate a discussion of value terms in Latin (e.g., *paterfamilias, familia, pietas, virtus*), specifically, the ways in which the ancient Romans used these terms and how they are reflected in today's society.

14. Assign letter writing, e.g., a letter from a Roman matron to her husband who is away from Rome on government business. In the letter she will be discussing some current familial problem or event, e.g., trouble with one of the children, speech given that day at the Forum, religious ceremony in which they could not take part because he is absent, games they attended.

15. Assign dual-diary entries; one on their actual daily activities; the other on what their activities might have been as a son/daughter in a Roman household.

Classroom Materials:[2]

Classical sources:

1. Cicero, *Letters to Atticus* 5.6.1. Letters to Terentia. XIV. Loeb edition, pp. 180-223.
2. Homer. *The Iliad; The Odyssey.*
3. Livy. *History of Rome.*
4. Plautus. *Menaechmi.*
5. Videotape of film, "A Funny Thing Happened on the Way to the Forum."
6. Vergil. *The Aeneid.*

Dramatic works:

1. Miller, Arthur, *Death of a Salesman.*
2. Shakespeare, William, *Romeo and Juliet.*

Magazine articles:

1. Hellerstein. "Men in the Next Stage," *Ms.* Oct. 1987, pp. 48-50.
2. Kantrowit. "Clamor to Save the Family," *Newsweek* Feb. 29, 1988, pp. 60-61.
3. *Jet* June 18, 1985, "Black Family on the Verge of Collapsing."

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[2] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

Newspaper columnists:

1. Abigail Van Buren
2. Ann Landers
3. Erma Bombeck

Novels:

1. Mario Puzo, *Godfather*.
2. John Steinbeck, *East of Eden; The Grapes of Wrath*.

Television programs:

"The Cosby Show"

Resource Materials for Teachers: (See "Bibliography on Roman Family and Culture" for more information)

1. Dixon, Suzanne. *The Roman Mother*.
2. Johnston, Mary. *Roman Life*.
3. Paoli, Ugo Enrico. *Rome: Its People, Life and Customs*.
4. Rawson, Beryl. *The Family in Ancient Rome*.
5. Shelton, Jo-Ann. *As The Romans Did*.

Learning Outcomes:

1. Given vocabulary terms for family values and structures, students will provide definitions and examples.

2. After reading and researching the various categories of comparison, e.g., the father as an authority figure, the position of children in the family, means and importance of education, management and control of money, students will list similarities and differences in Roman and present American family structure and values.

3. Using research skills, students will write a description or construct a drawing of a Roman family dwelling.

4. After discussion, students will write a comparative paper on how the structure of family influences societal codes, using examples from both ancient Rome and modern America.

5. After reading and discussion, students will isolate family issues and values in a debate on such current issues as incest, parent bashing, and the limits of parental authority by addressing them from a Roman and an American point of view.

6. After studying primary sources, including slides and pictures of Roman portraiture, the sculptures of the Ara Pacis, as well as pictures of their own families, students will draw inferences about family hierarchies in both ancient Roman and current culture.

7. After researching archaeological evidence that has offered them concepts of the Roman family, students will construct a dig (either actual or by descriptive essay) from current available items they feel would leave the best evidence of an American family.

8. From illustrations and descriptions of Roman domestic architecture, students will draw inferences about the nature of day-to-day living in the Roman family.

SAMPLE LESSON PLAN - ENGLISH 12

Topic: Compare and contrast ancient and modern values and structure of the family as seen in *The Aeneid* and *The Grapes of Wrath*.

Time Line: 3 days (with readings having been pre-assigned)

Classroom Procedures and Activities: Teachers using this lesson plan should follow these steps:

1. Pre-assign a review of selections from *The Aeneid* and Steinbeck's *The Grapes of Wrath,* setting the framework for perception as comparative literature on family dynamics and structure.

2. Divide students into two groups, one representing life in ancient Rome and one life in America during the Depression of the 1930's. With the help of the teacher, let both groups derive a list of value terms from significant passages in both literary works (e.g., from *Aeneid, pietas, virtus, pater[familias], fides*).

3. Ask students to relate passages from both works that reflect modern and ancient family values and structures either in an oral or written assignment.

4. Have pairs of students depict the differences in family structure and values by giving them a current issue to respond to through the perceptions of an ancient Roman and a modern American.

Materials:[3]

1. Steinbeck, John. *The Grapes of Wrath.*
2. Vergil. *The Aeneid.*

Learning Outcomes: During this unit, students will demonstrate understanding by successful completion of these activities:

1. Recount the elements of family structure and values in an ancient Roman family either orally or in writing.

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[3] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

2. Relate the family structure and values of an American family during the time of the Depression of the 1930's either orally or in writing.

3. Establish the differences and similarities between an ancient and modern family in debate and in writing.

4. Discern values present in ancient and modern families and make inferences about what brings about change.

Enrichment/Extension:

1. In journals, ask students to write a diary entry from the perspective of an ancient Roman or a contemporary American dealing with daily problems of their respective cultures.

2. Have students draw two symbol shields, each to be divided into six segments. Each segment will represent a value of its respective culture, e.g., attitude towards work, religion, fathers, familial position and relationships, money, and education.

ALTERNATE LESSON PLAN FOR LATIN STUDENTS

Topic: A comparison of ancient Roman family structure with modern American family structure.

Time Line: 2 weeks

Teaching Objectives:

1. To acquaint students with the structure of the Roman family and its individual members' responsibilities and expectations.

2. To define the vocabulary that describes the functions and values of each society's family structure.

3. To develop awareness of changes in the structure of the modern American family and its individual members' responsibilities and expectations.

4. By comparing and contrasting ancient and modern families, to promote different means of understanding one's own attitudes and the need for tolerance of human differences and diversity.

5. To illustrate how various symbolic forms of modern American life (e.g., novels, drama, letters, essays, cinema, art, architecture) reflect the values and structure of family.

6. To enhance research and library skills of students and to facilitate cooperative learning.

7. By comparing and contrasting ancient and modern families, to make students aware of a different means of understanding contemporary attitudes and help them develop a tolerance for otherness.

Classroom Procedures and Activities:

1. (warm-up). The teacher will initiate a discussion of family by having the students generate a list of family members and their responsibilities. A question generated by this warm-up should be, "How much power do you feel is in the hands of each member listed?"

2. The teacher might elect to use the overhead or some other means to show a genealogical table of a typical (upper-class) Roman family.

3. The teacher will have students fill in a model form with the appropriate terminology. Then students will fill in a model of their own family trees. Cf. Johnston, *Roman Life*, p. 112.

4. To provide necessary background, students will be divided into groups and each group will be assigned a selected reading to interpret (the teacher will furnish sources: Johnston, Paoli, Rawson, and Shelton). The Jigsaw method is recommmended (see "Bibliography of Teaching Methods").

5. Students will record their ideas about a Roman family, its relationships and values.

6. Recorders will read synthesis to the class. (The teacher will fill in the gaps, if necessary, with a mini-lecture.)

7. Individual students will then write an essay (1-2 paragraphs), describing values and relationships in a Roman family.

8. Students will bring in pictures of their own family (preferably family reunions).

9. Teacher will show slides of the Roman family (e.g., sculptures from the Ara Pacis, examples of Roman portraiture or wall paintings).

Learning Outcomes:

1. Given vocabulary terms for family values and structures, the student will be able to explain terms and values and to isolate cultural differences.

2. After reading and researching the various categories of comparison, students will list similarities and differences in Roman and present American family structure and values.

3. After viewing slides and pictures, including those of their own families, the student will draw inferences about family hierarchies in relation to the various portraits seen and demonstrate from them the kinds of hierarchies which exist in their own families.

4. Students will identify members of the Roman family on the genealogical table using the target language.

5. After discussion and study, students will provide definitions and examples of Roman value terms.

6. Students will clarify (a) values common to American and Roman families, (b) those which are Roman only, and (c) those which are American only.

7. Students will produce a bulletin board illustrating Roman values versus today's American values, real or perceived.

Extension/Enrichment:

1. The teacher will invite a foreign student talk to the class about a typical day in a household in his native land.

2. Using research skills, the teacher will guide students as they write a report or construct a model or drawing of the structure of a Roman family dwelling.

Appendix: Resources for making slides[4]

1. Duruy, Victor. *The World of the Romans,* p. 59 (the family at home); p. 66ff (the family); pp. 75-6 (a family).
2. Payne. *The Horizon Book of Ancient Rome,* p. 176 (the family circle); pp. 180-1 (Herculaneum villa floor plan).
3. Wheeler, Mortimer. *Roman Art and Architecture,* p. 95 (The House of the Vettii, Pompeii)
4. Grant, Michael. *The Art and Life of Pompeii and Herculaneum,* p. 71 (House of the Faun, Pompeii); pp. 86, 110, 111 (House of the Menander, Pompeii)
5. Haufmann, George. *Roman Art,* p. 80, fig. 44 (The House of Amor and Psyche)
6. Jashemski, Wilhemina F. *The Gardens of Pompeii.*
7. Paoli, Ugo Enrico. *Rome, Its People, Life and Customs.* p. 32, plate 4 (coins illustrating imperial buildings)
8. Gaius Suetonius Tranquillus. *The Twelve Caesars.* Translated by Robert Graves (1980). p. 48 (ancestors); pp. 74-6 (the Altar of Peace); p. 152 (portrait of a couple; interior of house)

ALTERNATE LESSON PLAN - WORLD CULTURES

Topic: Structure of the Roman family in the republic as compared to a present-day family.

Time Line: 5 days

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[4] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

Classroom Procedures and Activities:

1. Either at home or in classroom, students view one situation comedy of a traditional American family, e.g., "Leave It to Beaver," "The Cosby Show," "Wonder Years."

2. From this viewing, students derive what constitutes a traditional American family structure according to those who recreate the family for television audiences. Have the students consider whether or not this definition of the family according to television situation comedies is accurate.

3. From teacher-designated groups of five or six, students will develop a presentation on Roman and American family values. Each student must participate in one aspect of the presentation. Groups will have five tasks:

   a. Research what constitutes an American family structure by using *Time, Newsweek, Jet, Ms,* and other current magazine articles.

   b. Research structure of a Roman family using such sources as *National Geographic* articles on Pompeii and Herculaneum (for the physical evidence attractively presented), Johnston's *Roman Life,* Paoli's *Rome, Its People, Life and Customs,* and Carcopino's *Daily Life in Ancient Rome* (accurate primarily for the period of the empire), Shelton, and Cicero's letters on family.

   c. By groups, write a formal comparison of American and Roman family life, values, and setting.

   d. By groups, complete a project which compares Roman and American families. Projects can be, but are not limited to: symbol shields, original situation-comedies, role playing, reading of family letters, charts, slides/video, or an archaeological dig (place things in box or hole and "discover" and interpret items).

   e. By groups, evaluate other groups' presentations to determine which explains family structure best.

Materials:[5]

1. Gore, Rick. "The Dead Do Tell Tales at Vesuvius." *National Geographic Magazine.*
2. Maiuri, Amedeo. "Last Moments of the Pompeians." *National Geographic Magazine.*
2. Johnston. *Roman Life.*
3. Cicero. *Letters to Atticus* 6.6.1, *Letters to His Friends,* Book XIV, Loeb, pp. 180-223.
4. Video of a situation comedy.
5. Paoli. *Rome: Its People, Life and Customs.*

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[5] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

6. Carcopino. *Daily Life in Ancient Rome*
7. Magazine articles from *Ms, Newsweek, Jet, Time* (see above)

Learning Outcomes:

1. After class projects and discussions, students will compare and contrast an American family to a Roman family in oral or written form, explaining at least three similarities and three differences.

2. Students will demonstrate refined use of library skills in conducting research.

3. After completing all unit activities, students will define the structure of the Roman family.

Enrichment/Extension:

Read selections from *Daily Life in the Middle Ages* and make a three-way comparison among the American family, the Roman family, and a family during the Middle Ages. Explore how the Roman family changes and compare these changes with the breakdown of the family today.

Growing Up in a Roman Family: Familial Relationships

UNIT PLAN

Topic: Growing up in the limelight

Time Line: 3 weeks

Rationale and Setting: This unit allows middle school through tenth grade students in literature, Latin and social studies classes to investigate the characteristics of ancient and modern family relationships. Utilizing historical literature and modern examples, the students will compare and contrast the way of life of the Roman family, Cicero's, for instance, with a famous contemporary American family. By examining these famous families, the student will gain an understanding of the influence of the family upon society. Interdisciplinary instruction will be used to clarify the child's role in both a Roman and modern family. In addition, students will develop an awareness and appreciation of the myths human beings have created to enable them to relate to their families both in ancient and modern times.

Teaching Objectives:

1. To acquaint students with ancient family relationships, using historical and literary sources.
2. To evaluate modern family relationships, using diverse modern media.
3. To develop critical thinking skills in analyzing the similarities and differences between ancient and modern children.
4. To develop an awareness of the influence of both the Roman family and the modern family on society.
5. To determine an accurate picture of an adolescent in a Roman family.
6. To introduce letter-writing as a literary form.
7. To develop skills needed to use primary and secondary sources effectively.
8. To improve skills in essay and dialogue writing.
9. To review and utilize library skills and resources.
10. To enhance skills in group dynamics and collaborative learning.

Classroom Procedures and Activities:

1. Using the Frayer model (see Appendix B), the teacher will help students develop a working definition of a family.

2. Using historical and literary selections in small groups, students will analyze and synthesize the following Roman family relationships: father-son, father-daughter, sibling-sibling, mother-son, mother-daughter. Teachers may want to use the Reading Response Log (see Appendix A) to help students analyze the selections to be read.

3. Using examples from American literature, drama, and comedy as well as television situation comedies, students in small groups will analyze and synthesize the following modern family relationships: father-son, father-daughter, sibling, mother-daughter, mother-son. Teachers may want to use the Reading Response Log (see Appendix A) to help students analyze the selections to be read.

4. The class as a whole will view excerpts from videotapes of television programs and films listed in A below. In small groups, students will isolate and identify cultural codes of familial behavior which they see in each excerpt, pretending as they view them that this is the only source they can use for this assignment. After these codes are derived from the videotaped sources and discussed by the class as a whole, students, again in groups, will consider the sources listed in B below. Their task will be to test the codes that they have derived from films about ancient Rome, Hollywood's interpretation of the Romans, by deriving the familial codes from these ancient sources. If time allows they should also begin to test the accuracy of the modern, i.e., secondary, sources (e.g., Johnston and/or Shelton—but be sure to separate Shelton's explanations from the ancient sources which follow them).

   A. Videotaped sources

      i. Modern situation comedy ("Leave It to Beaver," "The Brady Bunch," "The Cosby Show," "Wonder Years," "Who's the Boss?")

      ii. Hollywood epics about Rome ("Ben Hur," "Quo Vadis," "Spartacus," "Last Days of Pompeii")

   B. Written sources

      i. Primary Sources: Inscriptions, Cicero's letters to his children, letters from children to Cicero, letters of students (student viewpoint of modern event, parent viewpoint of modern event), ancient historians (Livy, Plutarch, Tacitus)

      ii. Secondary Sources: Johnston, Shelton (Be sure to separate Shelton's explanations from the ancient sources which follow them.)

5. As a follow-up to the study of Cicero's letters and familial codes (see above), students will be asked to write two letters: 1) to an Arab or Thai friend explaining exactly how American families function and the relationships that are important and why they are important, and 2) the same kind of a letter written by a teenager of an elite family in first-century-B.C. Rome to a new-found friend in either Gaul or Scythia

on the Black Sea. The teacher will use peer editing in small groups before the letters are shared with the entire class.

6. After reading and discussion, students will work in small groups to compose an essay comparing contrasting modern and ancient family relationships.

7. After sufficient background information has been assimilated, students may be asked to compile a daily journal depicting a week in the life of a Roman teenager.

8. Students will view various drawings or pictures and reconstructions of ancient Roman dwellings, begin to formulate the difference between domestic architecture in ancient Italy and contemporary America, and consider the consequent effect on individuals in those respective cultures, e.g., privacy or lack of it.

9. Using historical and literary sources (ancient and modern), students will compare and contrast an ancient Roman family with a modern American family in an essay or oral report.

10. After research and discussion, the teacher will guide students as they develop a composition on this theme: "If I were a member of a famous Roman family, what would I have to say to my counterpart in a famous American family?"

11. Using library sources such as periodicals and reference books, students will develop materials for a debate between Cicero, for instance, and a prominent political American family member on a topic involving family and politics. As the unit draws to a close, selected students will present the debate for the benefit of the class.

Learning Outcomes: Students will

1. Write an extended working definition of a family.

2. After reading historical and literary selections, provide examples and descriptions of two of the following Roman family relationships: father-son, father-daughter, sibling, mother-son, mother-daughter.

3. After reading selections from American literature, drama, and comedy and after viewing selected television situation comedies, students will compare relationships studied in the contemporary family with similar relationships in the Roman family.

4. Explain at least two differences and two similarities between the Roman family and the modern American family.

5. After discussion of the characteristics and activities of a typical Roman child, develop a daily journal from the perspective of an adolescent Roman boy or girl.

6. After viewing various drawings, pictures, and reconstructions of ancient Roman dwellings, recognize the differences in architectural

structure between ancient and modern homes and the consequent effects on individuals in these cultures.

7. After reading appropriate chapter excerpts from Shelton, recognize the differences between ancient and modern educational systems.

8. Utilize collaborative learning in group assignments.

9. After research and discussion, develop a composition on this theme: "If I were a member of a famous Roman family, what would I have to say to my counterpart in a famous American family?"

10. After having viewed the cinematic version of the ancient Roman period, describe the Roman family as seen by Hollywood, comparing it to that reflected in the ancient literature.

11. After discussion of modern situation comedies and how they actually relate to modern family life, realize that myths to live by are created by man via literature and film. (By the same token, students should also recognize that the Romans also created their own myths to live by.)

12. After examining letters dealing with a selected Roman family and writing their own letters, recognize the letter as a genre of the first century B.C. and improve their own writing skills, letter writing and otherwise.

13. Using library resources, prepare an oral and visual presentation on the life of an adolescent Roman in first century B.C.

14. After hearing reports and taking notes, write descriptive essays or letters from the viewpoint of an adolescent Roman.

15. After instruction, transfer an idea learned in one genre and express it in another form.

16. After classroom discussion, research, group activities, and reviewing Hollywood clips, students will write an analytical essay comparing myth and reality of family values and behaviors.

Resource Materials:[1]

1. Cicero. *Cicero's Letters to Atticus.*
2. _____. *Cicero's Letters to Friends.*
3. _____. [selected letters of Cicero to and about his children][2]
4. Dixon. *The Roman Mother.*
5. Hallett, Judith. *Fathers and Daughters of Roman Society: Women in the Elite Family.*
6. Johnston. *Roman Life.*

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[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

[2] Some of the best letters dealing with young Romans and their families can be found in the article by Stinchcomb listed below.

BEST COPY AVAILABLE

7. Livy. *The Early History of Rome.*
8. Plutarch. *Makers of Rome.*
9. Shelton. *As The Romans Did.*
10. Stinchcomb. "Two Younger Tulii."
11. Vergil. *The Aeneid.*
12. Materials culled from current newsmagazines about prominent American political and/or show business families.
13. Reading Response Log (see Appendix A).
14. Transparency: The Frayer model (see Appendix B).
15. Visual media materials.
16. Graphic materials: posterboard, markers, stencils, etc.

Enrichment/Extension:

1. Students will prepare a genealogical chart of a famous Roman's family and/or of a famous modern family.

2. Students will create bulletin boards that illustrate childhood in Roman and American families.

3. Students will create a board game that demonstrates the difference between Roman children and American children.

4. Students will prepare a collage of words, pictures, and/or ideas which would apply to Cicero and an American counterpart.

5. Students will create a learning center dealing with any aspect of being a Roman child. Some suggested topics include: building a model Roman home, school, responsibilities in the home.

6. Students will present a dramatic interpretation of "This is your life: Marcus Tullius Cicero."

7. Students will build a scale model of a Roman house with a guide which explains what use the Roman family made of various parts of the house.

SAMPLE LESSON PLAN

Topic: Family relationships in both modern American families and ancient Roman families.

Time Line: 5 days

Classroom Procedures and Activities:

1. The teacher will use the Frayer model (see Appendix B) with the class to develop a working definition of family.

2. The teacher will introduce students to the use of the Reading Resource Log (see Appendix A), which will be applied in the following activity.

3. Students will be divided into five groups at the teacher's discretion. Groups will be assigned the following primary and secondary literary

and historical selections to gather information concerning family relationships:

Father-son: *The Aeneid*, Book 6; Plutarch, *Cato the Elder*

Sibling: *The Aeneid*, Books 4, 10; Cicero's *Letters to Atticus*, 5.1 (Loeb, p. 337), 1.5 (Loeb, p. 13ff.), 1.17 (Loeb, p. 65ff.)

Father-daughter: Livy, 3.56-61 (pp. 231-6); *Cicero's Letters to Atticus*, 1.3 (p. 9f.), 3.19 (p. 237)

Mother-son: *The Aeneid*, Book 2; Plutarch, *Tiberius Gracchus*, *Gaius Gracchus*; Hallett, pp. 275-278, 282-285

Mother-daughter: Dixon, *The Roman Mother*, pp. 210-211, 215-219, 221-223.

4. After research and discussion, students will prepare a group essay on specific family relationship.

5. In small groups, students will compare the same family relationships in the modern American family utilizing excerpts from American literature (see Resource Materials below).

6. The teacher will lead a class discussion of similarities and differences between the two cultures.

Resource Materials: In the assignments above, television situation comedies, drama and comedy programs, and American literature are suggested for use. The readings from American literature might include excerpts from the following works:

1. Steinbeck. "The Red Pony"
2. Stuart. "The Thanksgiving Hunter"
3. Lee. *To Kill A Mockingbird*
4. Wilder, Laura Ingalls. The "Little House" books
5. Arnow. *The Dollmaker*.
6. Hughes, Langston. "Mother to Son"
7. Frank. *The Diary of Anne Frank*.
8. Gibson. *The Miracle Worker*
9. Giardinia, Denise. *Storming Heaven*.

Learning Outcomes: Students will:

1. Write an extended working definition of a family.

2. After reading historical and literary selections, provide examples and descriptions of two of the following Roman family relationships: father-son, father-daughter, sibling, mother-son, mother-daughter.

3. After reading selections from American literature, drama, and comedy and after viewing selected television situation comedies, students will compare relationships studied in the contemporary family with similar relationships in the Roman family.

4. Explain at least two differences and two similarities between the Roman family and the modern American family.

Enrichment/Extension:

Make a genealogical chart of Cicero's family and an American equivalent.

SAMPLE LESSON PLAN

Topic: Growing up—the daily life of a Roman child.

Time Line: 3 days

Classroom Procedures and Activities: Research in small groups and discussion of Roman daily life, i.e., food, education, housing, and architecture; assign students to groups for enrichment activities of their choice; compile a daily journal of a Roman child.

Materials:

Johnston. *Roman Life* (for visual purposes only)
Shelton. *As the Romans Did*
Jashemski. *The Gardens of Pompeii*

Learning Outcomes: Students will

1. After discussion of the characteristics and activities of a typical Roman child, develop a daily journal from the perspective of an adolescent Roman boy or girl.

2. After viewing various drawings, pictures, and reconstructions of ancient Roman dwellings, recognize the differences in architectural structure between ancient and modern homes and the consequent effects on individuals in these cultures.

3. After reading appropriate chapter excerpts from Shelton, describe the differences between ancient and modern educational systems.

Enrichment/Extension:

1. Build scale model Roman home

2. Write essay on a typical school day in both ancient Roman and modern American cultures.

3. Create a mosaic as appeared in many famous Roman homes.

SAMPLE LESSON PLAN

Topic: Marcus Tullius Cicero compared with appropriate American counterpart

Time Line: 7 days

Classroom Procedures and Activities:

1. Students in groups will read excerpts from Cicero's *Letters* and other selected sources (see below).

1. Through class discussion, students will identify characteristics common to both Cicero's and America's families.

2. During either a debate or skit, assign the roles of family members to students in order to identify the differences and similarities between the two cultures.

3. Using library sources such as periodicals and reference books, students will work in teams to gather materials and prepare for a debate or skit involving Cicero (or a member of his family) and an American family member on a topic involving family and politics; example: Tullia's concern about dowry, Tullia's engagement (Cicero to Atticus [Dixon, p. 215]; Shelton, §§111, 112, 116, 236, 278).

Materials:

Periodicals (*Newsweek, Time, People, U.S. News*).
Cicero, *Letters to Atticus*.
Cicero, *Letters to Friends*.
Dixon, *The Roman Mother* (Footnotes *17 and *23, p. 230).
Stinchcomb. "The Two Younger Tullii."[3]

Learning Outcomes: Students will

1. Through group activities, develop collaborative learning skills.

2. Using historical, modern, and literary sources, students will compare and contrast an ancient Roman family with a modern American family.

3. After research and discussion, students will develop a composition on this theme: "If I were a member of a famous Roman family, what would I have to say to my counterpart in a famous American family?"

4. Using library sources like periodicals and reference books, students will gather material to prepare for a debate between a Cicero and an American family member on a topic involving family and politics.

Enrichment/Extension:

1. Create a collage of words, pictures and/or ideas to illustrate famous events in the lives of Cicero and an American counterpart.

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[3] Letters about Cicero's children gleaned from this source may be especially helpful.

2. Compose a poem about being the child of a Roman politician and one about being the child of an American politician.

3. Present a dramatic interpretation of a particular facet of an American's children or of Cicero's children.

Appendix A

Reading-Response (Double Entry) Log

Write down key concepts, ideas, and information presented in the reading selection. (You may use ellipses for long passages.)

Leave plenty of white space to make reading easier.

Keep your notes in a loose leaf binder so that you can continue to take notes while sections are being reviewed.

Divide each sheet in half lengthwise. The author's ideas are listed on the left; your reactions on the right.

Write on one side of the paper only.

Your reactions to theories, concepts, ideas, applications of these ideas, etc.

Use the following questions to guide you in reacting:

1) Do you agree or disagree? Why?

2) Is this a new idea for you?

3) Does the information make sense to you?

4) Are recommendations realistic or unrealistic based on your experiences?

5) What interests you? Why?

6) What puzzles you? Why?

7) What don't you understand?

THINK OF THIS AS A DIALOGUE WITH SOME OF THE BEST KNOWN EDUCATORS IN THE UNITED STATES.

You may want to use any of the following sentence openers as a way to get started:

I don't understand . . .
I noticed . . .
I wondered . . .
I was reminded of . . .
I think . . .
I'm surprised that . . .
I'd like to know . . .
I realized . . .
I didn't realize . . .
If I were . . .
One consequence of . . . could be . . .
If . . . , then . . .
I'm not sure . . .
Although it seems . . .

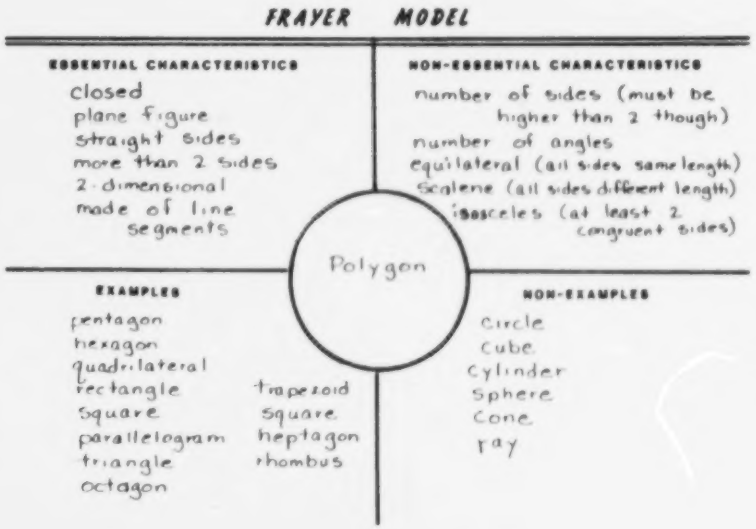
Frayer Model

The Frayer model (Frayer, Frederick & Klausmeier, 1969) was developed to analyze and test concept attainment. It can be used as a word categorization activity.

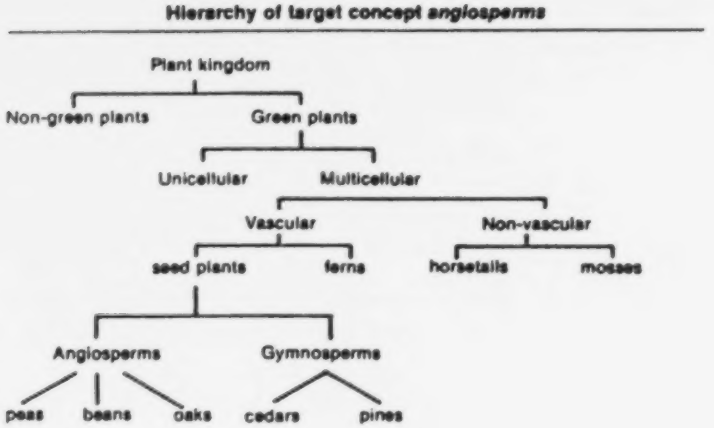
Frayer considers it essential to present concepts in a relational manner because it helps identify concepts by components in the learning process.

For example:
- relevant and irrelevant attributes
- examples and non-examples
- supraordinate, coordinate, and subordinate aspects of concepts

Two examples of ways a Frayer model can be graphically displayed are shown here.



Cindy Pegram, Conway Middle School, Orlando, FL



Concept: Angiosperms (flowering plants)

1. *Examples:*
   - peas
   - coleus
   - roses
   - maples
   - grass
2. *Relevant attributes:*
   - produces flowers
   - produces fruit
   - produces covered seeds
3. *Irrelevant attributes:*
   - color of flower
   - number of seeds
   - size of plant, seed or flower
   - structure of flower
   - where it grows
   - kind of fruit produced
4. *Non-examples:* (examples of gymnosperms)
   - pine
   - cedar
   - moss
   - fern

Thelen, 1982

Love and Marriage in Ancient Rome and Contemporary America

Time Line: 4-6 weeks

Rationale and Setting: Because they are in many ways alien, Roman marriage customs offer contemporary students a means of examining differing attitudes, customs, and practices concerning love and marriage so that they will begin to understand and establish their own values.

Although designed for interdisciplinary instruction, these unit and lesson plans may be adapted to English, Social Studies, or Latin classes in grades 9-12.

Teaching Objectives:

1. To identify reasons for marriage (ancient vs. modern)
2. To compare and contrast ancient Roman and contemporary American roles of the husband and of the wife in the marriage
3. To compare and contrast ancient Roman and contemporary American marriage rituals and customs.
4. To develop cooperative social skills in group work.
5. To examine poetry as a form of communication with a loved one.
6. To compare and contrast ancient Roman and contemporary American letters (particularly between husband and wife and/or between lovers).
7. To sharpen research abilities and library skills.
8. To encourage and give students an opportunity to perform (a skit or play) in front of the class.

Classroom Procedures and Activities: The following are suggestions to teachers for teaching this unit:

1. Icebreaker to introduce the unit (see Appendix A for suggestions about alternative ideas).

   A. Play "Wedding March" (audio recording)
   B. Brainstorm (during recording) about what you think of when you hear this song
   C. Share/discuss brainstorming lists

2. Assign primary readings to be used with the "Love and Marriage Attitude Survey" as a reading/study guide (see Appendix B). These readings and the use of the survey might best be carried out in small groups.

   A. Discuss questions on the guide
   B. Read primary selections (choose and group selections however you like; following are some suggestions from which to choose)

      1. Catullus, *The Complete Poetry of Catullus* (from the Lesbia cycle): poems 5, 8, 51, 85, 87, 104, 109
      2. Ovid, *The Art of Love* (lines 1-40)

3. Ovid, *The Loves*, Book I, selections ii-v (affairs and infidelity), vii (jealousy), ix (lust), x (lovers), xviii and xiv (pregnancy and abortion)
4. Cicero, *Letters to His Friends*, all of Book XIV, Letters to Terentia
5. Shelton, *As the Romans Did*, §48 and §56 (child brides & early death), §52 and §288 (wives), §49, §58 and §67 (husbands), §208 (slaves), §61 (dowry), §66 (adultery)

3. After reports from the small groups, lead a discussion to clarify and put readings into perspective, i.e., what **was** and **was not** ancient Roman love and marriage (draw on secondary sources listed under "Resource Materials for Teachers" below)

4. Pair students to role play a man and woman in a betrothal (and later, wedding) situation.

5. Have one group of paired students write the diary entries of a girl who has just been told about her arranged marriage (day before she is told, day she is told, day after she is told, and possibly the day after the wedding).

6. Have the other group of paired students write the diary entries of a man in a similar situation to the girl in 5 above or a letter from a bridegroom to his future father-in-law.

7. In small groups have students write a society column for an ancient Roman newspaper describing an elaborate wedding that took place last week.

8. In small groups compare ancient Roman and modern love poetry; groups will need to make lists of similarities and differences in both style and content. The following authors may provide poems to work with:

   A. Ovid
   B. Catullus
   C. Robert and Elizabeth Barrett Browning
   D. George Meredith

      i. Less advanced students may study structure and elements of poetry (lines, stanzas, rhyme scheme, etc.)
      ii. Advanced students may study the sonnet form and write a sonnet (or sonnet cycle).
      iii. Latin students may write short poems in Latin.

9. Students will research the ancient Roman marriage ceremony and ritual including the roles of bride, groom, family members, "clergy," and any other necessary individuals as well as music, food, entertainment, and the site/setting of the wedding; their research will culminate in a performance of a mock ceremony.

   A. Students may be assigned a role in the wedding, i.e. bride, groom, bride's mother, groom's father, etc. and will be responsible for

researching that role in preparation for the performance (a written script may or may not be required).

B. Students may be grouped to research the ceremony itself, i.e., music, food, entertainment, role of the spectators, etc. (again, a written report may or may not be required).

C. Each pair (from 4 above) will write their own wedding vows and after class or small group discussion of all vows, choose one set of vows to be used during the mock ceremony.

10. Students will examine ancient Roman letters (e.g., Cicero's letters to Terentia in Book XIV, Ovid's *Letters from Pontus*, or Pliny the Younger's *Letters* [though this is a source for the imperial period]), look for contemporary examples (e.g., collections of the correspondence of literary figures or other prominent people or even epistolary novels like Thornton Wilder's *The Ides of March*), and, after study of these kinds of letters, try their hand at writing a letter to their pretend "mate". (Less advanced students may study the epistolary form; Latin students may write short letters in Latin).

11. Re-examine the inscription to Turia (Shelton, §288) to determine the qualities of the "ideal" mate, i.e., have students determine, "What would make my husband/wife the perfect spouse?" Then have students write an inscription for the "deceased" spouse.

12. Closure or wrap up lesson will again use the "Attitude Survey" (see Appendix B).

A. Give students a second copy of the survey and ask them to complete it again.
B. Compare pre-unit survey responses to the post-unit survey responses to see to what degree their attitudes have changed concerning ancient vs. contemporary ideas of love and marriage.

Resource Materials for Teachers:[1] The following materials are useful resources for the type of unit you want to design for your own classroom:

1. Catullus. *ODI ET AMO: The Complete Poetry of Catullus.*
2. Crook, John. *Law and Life of Rome.* "Family and Succession," pp. 98-138.
3. Lyne, R.O.A.M. *The Latin Love Poets: From Catullus to Horace.* "Traditional Attitudes of Love, the Moral and Social Background." pp. 1-18.
4. Beryl Rawson, ed. *The Family in Ancient Rome: New Perspectives.*
5. Shelton, Jo-Ann. *As The Romans Did: A Source Book in Roman Social History.*
6. Videotape of the royal marriage of Prince Charles and Lady Diana or of any wedding.

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[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

Pictures of Rome and Roman Families:

1. Payne, Robert. *The Horizon Book of Ancient Rome.*
2. Duruy, Victor. *The World of the Romans.*

Learning Outcomes:

1. After a review of poetic conventions (meter, figures of speech, etc.), students will read critically poetry from the ancient authors.

2. After reading and discussing ancient poetry, students will write poems which model ancient style.

3. Given examples of Cicero's letters, students will read them critically for insight into Roman marriage.

4. Having read examples of Cicero's letters, students will write letters which emulate the ancient form.

5. After a review (as needed) of library skills, students will use the library to research Roman marriage customs.

6. Having completed research and readings about ancient Roman marriage customs, students will compare and contrast reasons for marriage (both ancient Roman and contemporary American).

Enrichment/Extension: Suggested activities for students:

1. Create bulletin boards.

   a. Valentine's Day collage depicting famous lovers both ancient and modern;
   b. Display of students' letters and poetry.

2. Create movie/TV screenplays for contemporary shows based on ancient sources.

3. Explore marriage customs from other countries and/or of religions other than Christian or Jewish ceremonies used in contemporary America.

4. Find examples of marriage customs in modern poetry, short stories, novels, plays, of other literary forms and write an essay in which you compare/contrast the work with a companion.

5. Write an essay which explains Catullus 72, in which he compares his love for Lesbia with a father's attachment to his sons and sons-in-law.

APPENDIX A - ICEBREAKERS (OPTIONS)

Brainstorm modern customs and rituals concerning marriage in contemporary America.

Make up a pre-test or use the survey in Appendix B to determine what students **think** they know about ancient Roman and modern American

attitudes toward love and marriage. This same attitude survey may then be used as a study guide (See 2 under Classroom Activities and Procedures above.).

Put on an impromptu skit of an engagement and a wedding ceremony or show a videotape of part of a wedding ceremony and ask students to derive modern marriage customs.

Write a pre-nuptual agreement for your future husband/wife.

APPENDIX B - LOVE AND MARRIAGE ATTITUDE SURVEY
(DIRECTIONS BELOW ARE FOR STUDENTS)

Before reading any of the Roman primary sources, place a check (√) next to the statements about marriage which you feel to be TRUE about love and marriage in current America (last column). As you read and discuss the Roman primary sources, try to determine what Roman attitudes were during the late Roman Republic; then place a check (√) next to the statements about marriage which you feel to be TRUE for the Romans (next to last column). Ask the recorder in your group to note where in the Roman sources your group found information about each item below.

	Late Roman Republic	Modern United States
1. Husband and wife are usually the same age.		
2. Fathers arrange the marriages of their daughters.		
3. "Love" is the primary reason to marry.		
4. A good wife is intelligent and independent.		
5. Your spouse is your best friend.		
6. Society tolerates the adultery of husbands more readily than wives who do the same.		
7. Before marriage, husband and wife-to-be set up some standards and expectations for their new relationship.		
8. A good mate is dependable.		
9. A good mate is loyal.		
10. The husband provides the wife with all necessities and clothing.		
11. Young girls are rewarded for their chastity by making a better match.		
12. People consider weddings a good reason to party and celebrate.		
13. Husbands treasure a good wife more than anything on earth.		
14. Divorce is not unheard of.		
15. After divorce, either party may remarry.		

DAILY LESSON PLAN #1

Topic: Love and Marriage in Ancient Rome and Modern America - An Introduction

Time Line: 1 class period

Classroom Procedures and Activities:

1. Individual or Group Brainstorming Activity - The teacher will begin class by asking students to make a list of all that comes to mind as they listen in the classroom to a recording of the "Wedding March." (An entire class may also brainstorm in this way with the teacher acting as recorder.)

2. Free Writing - Students will be instructed to free write on any of the following: What is marriage? Describe the realistic modern marriage. What are your expectations about marriage?

Materials: Cassette recording of the "Wedding March;" chalkboard and chalk, or overhead projector and transparencies.

Learning Outcomes:

1. Students will explain the aspects and images associated with traditional American marriage.

2. Students will examine and discuss their own values about erotic relationships and marriage.

DAILY LESSON PLAN #2

Topic: Examining the characteristics of marriage in the Late Roman Republic and in modern United States

Time Line: 6 days

Classroom Activities:

1. Students work individually on Attitude Survey (see Appendix B) and then discussion of responses is directed by the teacher.

2. Students working in groups of 3-5 will read inscriptions and check their own Attitude Survey to see how accurate their knowledge of Roman marriage is.

3. Students will be divided into groups for reading and discussion of materials on the nature of marriage and its role in the late Republic (2 days).

4. Students will "sign up" to research a modern marriage from a current film, situation comedy, television drama, or famous couple (in politics, entertainment, or sports).

5. Students will bring their findings on modern marriage back into class and with the teacher will discuss the following aspects of marriage in contemporary society:

   A. legal aspects
   B. family attitudes
   C. personal criteria: age, income, education
   D. individual roles and responsibilities
   E. marital stress and divorce

6. In language arts classes, students will study "comparison/contrast" as a writing task and will examine the characteristics of the comparison/contrast essay. They will choose one area of marriage (for example, "the end of a marriage in two societies") and write a five-paragraph comparison/contrast essay.

Materials: Handouts of inscriptions from Jo-Ann Shelton's *As The Romans Did*.

Learning Outcomes:

1. Given factual information about the nature of marriage in the late Roman Republic, students will recognize and explain the following aspects of Roman marriages: legal, familial attitudes, personal (age, income, education), roles and responsibilities, the end of a marriage.

2. Given information and examples of modern American marriages in a small group setting, students will discuss similarities and contrasts between Roman marriage and modern marriage in the areas listed.

Enrichment/Extension:

Creative Writing Assignment: Create a dialogue between members of a real or fictional modern marriage (e.g., Madonna and Sean Penn, Roseanne and Dan Cooper, Hi and Lois, Flo and Andy Capp, Sally Forth) and Cicero and Terentia. The couple's conversation should highlight some comparisons and contrasts of marriages of two diverse civilizations.

DAILY LESSON PLAN #3 - POETRY

(CATULLUS, OVID, G. MEREDITH, THE BROWNINGS)

Topic: Love Poetry Then and Now

Time Line: 3-4 days

Classroom Procedures and Activities:

Day One: Latin students will translate Catullus and Ovid from the Latin text. Poetry handout packets will have been distributed which include

selected poetry from Catullus, Ovid, George Meredith, and the Brownings. Students will have been assigned readings in Catullus and Ovid and the study guide questions the day before and will spend Day One discussing the study guide. After the study guide on the ancient poetry has been discussed, students will be assigned to read the more modern poetry of Meredith and the Brownings and asked to complete the Meredith-Brownings study guide for homework.

Day Two: Students will discuss the poetry of Meredith and the Brownings and check their study guide answers. Special attention will be focused on the universal qualities of all of the selected readings, as well as comparing and contrasting the various styles, imagery, metaphors, and concepts.

Day Three: Students will be paired and will participate in writing their own love poems (advanced students may write sonnets). At several points in the class period, students will be instructed to exchange papers and make comments, suggestions and criticisms. An evaluation sheet will be provided, and partners will be asked to note qualities which may be similar to or different from the poetry previously studied in class. Students will then turn in their study guides and poetry for class credit.

Materials:

1. Poetry packets for individuals which included selected readings from Catullus, Ovid, George Meredith, and the Brownings.

2. Study guides for the poetry will be included in the packet.

Learning Outcomes:

1. Students will recognize, express, and discuss how the poetry of Catullus and Ovid reflect their Roman lifestyles.

2. Students will note similarities and differences between the poetry of the ancients and that of the less ancient.

3. Students will recognize and explain the universal elements in all of the poetry.

4. Students will identify literary elements in the poems, such as metaphors, classical allusions (intertext[2]), imagery, themes, etc.

5. Advanced students will comprehend the style of the sonnet, both Petrarchan and Shakespearean. Through creating their own sonnets, students will demonstrate their comprehension of the sonnet form, and they will exhibit evaluative skills by critiquing each other's drafts of poetry.

Enrichment/Extension: Students will analyze modern song lyrics for classical allusions and elements studied in the unit.

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[2] For a discussion of this term as it pertains to this unit, see the unit entitled, "From Greek to Roman: Transformation of Family in Vergil's *Aeneid*."

LESSON PLAN #4

Topic: Wedding Customs and Ceremonies

Time Line: 2-3 days

Classroom Procedures and Activities: Show a videotapye of the royal wedding or of any American wedding. Through a combination of small group research and reading, lecture, and discussion, students will investigate Roman wedding customs and compare and contrast them with modern weddings. Divide class into groups. One group will stage a traditional Roman wedding. Another group will design their own modern ceremony complete with vows, music, etc.

Materials:
Johnston, *Roman Life*[3]
Crook. *Law and Life of Rome*, chapter 4.
Shelton, *As the Romans Did*.
Videotape of royal wedding (Prince Charles and Lady Diana) or of an American wedding

Learning Outcomes: After research/lecture, students will describe Roman wedding customs and compare/contrast them with modern wedding customs.

Enrichment/Extension: Research Roman dowry agreements. Write a prenuptual agreement.

LESSON PLAN #5

Topic: Marriage Under Stress

Time Line: 2-3 days

Classroom Procedures: The teacher will introduce political setting of Cicero's exile. In small groups, class will read Cicero's letters to Terentia. (Latin students may read a select group of them in target language.) Students will investigate the ways in which Cicero and Terentia manage the stress of his exile and the effects of this kind of stress on their marriage. Students will create a similar modern situation and write their own letters either in English or in Latin.

Materials: See Resource Materials for Teachers above for these sources: Cicero's Letters to Terentia (Book XIV); Ovid; Dixon, "Family Finances," pp. 93-120, in Rawson, *The Family in Ancient Rome: New Perspectives*.

Learning Outcomes: After lecture and reading, students will describe the political and historical situation of Rome in the period of exile. Students will gain understanding of problems occurring in separated marriages and apply to today's marriages. Latin students will practice vocabulary and grammar

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[3] Johnston's book is a somewhat outdated secondary source as compared with Shelton's more recent volume which contains mostly primary sources.

skills. English students will learn form of friendly letter and improve writing skills.

Enrichment:

1. Students may research famous contemporary marriages under stress and give written and/or oral reports.

2. Students may write and perform a skit based on a talk show in which famous people (e.g., Jim and Tammy Baker, Donna Rice, or others) discuss marriage, romance, and dating before an audience of young people.

Roman Values:
Friendship and the Family

Time Line: 2-6 weeks (Variable, depending on the needs of the curriculum)

Rationale and Setting: Relationships among people are the essence of all societies, and personal and political relationships form the basis of all institutions. Friendship and familial relationships can form the basis for social and political success. Students can learn about a culture, its codes, and its institutions through the study of these specific relationships. This unit is appropriate for world culture and language arts courses (9-10). It is especially useful after the study of Greek culture. The particular settings are the classroom and library.

Teaching Objectives:

1. To define friendship
   a. Contemporary society
      1) Inside the family
      2) Outside the family
   b. Roman society, First Century B.C.
2. To enhance map-reading skills by charting friendships (geographically).
3. To facilitate writing letters based on an ancient text.
4. To encourage the use of primary and secondary sources as a means of investigating ancient events and phenomena.
5. To develop research skills through exploring reference materials.
6. To guide students in the use of intertextual[1] analysis, using two or more sources (not always with obvious connections) to examine a specific concept.
7. To identify specific relationships in the Roman family.
8. To identify specific relationships outside the family, especially patron-client relationships in Rome.
9. To explain the use of a time line.

Pre-teaching Activities:

1. Read excerpts from Aristotle's *Nicomachean Ethics* (see especially Books 8 & 9) and Cicero's *On Friendship* (see especially §§ 14 and 15) which explore various dimensions of friendship. .

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[1] For a discussion of intertext as it applies to these units, see the unit entitled "From Greek to Roman: Transformation of Family in Vergil's *Aeneid*."

2. Read Watson. *Social Psychology: Science and Application*, Chapter 5, pages 131-133, and 136.

Classroom Activities and Procedures: The teacher may wish to follow these steps:

1. Divide the class into small groups and supply them with the selected materials from the following texts, two ancient, one modern (see above):

   A. Aristotle's Interpretation in *Nichomachean Ethics*
   B. Cicero's interpretation in *On Friendship*
   C. Contemporary psychology's Interpretation in Watson excerpt

   Students will be expected to derive from these texts the societal codes regarding friendship from both an ancient Roman and contemporary American perspective. These codes might take written form as rules in a game of friendship and should answer questions like these: "Who gets to be friends with whom and why? Why do people have friendships outside the family? What needs do friendships satisfy in people? What benefits do they derive from friendships?"

3. These same groups might also consider Cicero as a primary source which supplies modern students with firsthand examples of the ways in which friendship worked in the complicated elite society of the last century of the Roman republic. These selections can be made at the discretion of the teacher; among the best of letters of this sort would be Cicero's letter to L. Munatius Plancus, *Letters to His Friends,* 13.29.)

4. Have the students use Cicero as a model and a source to write a letter of condolence and/or recommendation. Imagine that you are a Roman citizen. Write the letter to a specific person, for example, Atticus. See Cicero, *Letters to Friends* (16.1-27 and 14.1-24).

5. Have students role-play to explore the patron-client relationship.

6. Using copies of selected letters of Cicero, ask the students to find two examples of friendship. Determine whether these relationships are political, personal, or both.

7. Using a map of ancient Rome and descriptions provided by the teacher, trace specific locations of Cicero's friends and his travels.

8. Using maps with designated locations, have students in small groups analyze the effect of geographical barriers upon relationships, both filial and familial. Of particular interest here would be Cicero's letters to his wife, Terentia, written while he was out of Italy, in exile; see *Letters to His Friends,* Book 14.

9. Have students in small groups read several of Cicero's letters and then create a telephone conversation in contemporary American English addressing the same issues discussed in the letters.

10. Have students in small groups examine Roman family relationships, specifically the mother-father-child relationship; then ask them to pretend they are parents and are in the process of choosing a spouse for their child based on aims for the child's future success. They will then write a description of this person.

11. Using selections from a source like Scullard's *Festivals and Ceremonies of the Roman Republic,* have students in small groups or individually research the Roman calendar for days on which family relationships are celebrated and strengthened. In a comparison-contrast essay, encourage students to compare their findings about Roman families with what they know about American family reunions; see Brett Pulley, "At These Reunions, Proper Introductions Can Take All Day," *The Wall Street Journal,* (August 17, 1990) p. 1.

12. On a scale of 1-10, have students evaluate the importance of friends in achieving success in Rome of the first century B.C.: "explain your reasoning using value terms and examples from readings; present your defense in a 500-1000 word essay; be sure to include a bibliography with this assessment."

13. Have students write an essay which answers this question: Which provided better assurance of achieving high social success/position, one's family or one's friends? (They will need to support their conclusions by references to the primary texts, in particular, Aristotle and Cicero, which they have studied.)

Classroom Materials:[2]

1. Aristotle. *Nicomachean Ethics,* Books 8 and 9.
2. Cicero. *On Friendship.*
3. Shelton. *As The Romans Did.*
4. Watson, et al. *Social Psychology: Science and Application,* pp. 131-133; 136.
5. Any world cultures text.
6. Cicero. *Letters to Atticus* (1.12, 1.14, 1.16, 1.18, 2.4, 2.5, 2.7, 2.9; 2.12, 2.19-2.24, 3.1, 4.1-2).
7. ———. *De Amicitia ["On Friendship"]* I-14, I-15.
8. ———. *De Officiis.*
9. ———. *Letters to Friends* (16.1-27 and 14.1-24).
10. a grammar and composition text.
11. *Oxford Classical Dictionary.*
12. Brett Pulley, "At These Reunions, Proper Introductions Can Take All Day," *The Wall Street Journal,* (August 17, 1990) p. 1.
13. Scullard. *Festivals and Ceremonies of the Roman Republic.*
14. Library reference materials.
15. Videotape of "The Godfather," the movie.
16. Excerpts from Livy (teacher discretion).
17. Classroom maps
18. Additional classroom resource materials provided by the teacher.

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[2] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

19. Notebooks, reading response books, theme tablets, ink, colored pencils

Resource Materials for Teachers:

1. Adcock, F.E. *Roman Political Ideas and Practice* (Ann Arbor, 1964), 1-26.
2. Lind, L.R., "Concept Action and Character: The Reasons for Rome's Greatness," *TAPA* 103 (1972) 235-266.
3. Taylor, Lily Ross. *Party Politics in the Age of Caesar*, 1-49.
4. Harry Edinger's "Introduction" to his translation of Cicero's *De Officiis*.
5. Pertinent, modern, sociological definitions of friendship
6. Aristotle. *Nichomachean Ethics*.
7. Crook. *Law and Life of Rome*, chapter 4.

Learning Outcomes: Learners will:

1. Demonstrate knowledge of friendships within the family and outside the family in Rome of the first century B.C. and compare these to similar relationships in contemporary society.

2. Demonstrate map reading skills by locating the origins of Cicero's letters and the extent of his travels on a map of the ancient world.

3. Apply writing skills by drafting letters based on Cicero's model.

4. Through essay writing and role-playing, analyze the ways in which a member of the monied classes in Rome could rise in political prominence during the last century of the Roman republic.

5. Demonstrate knowledge of primary and secondary sources by evaluating group presentations and individual projects.

6. Recognize specific family relationships through role-playing.

7. Recognize relationships outside the family through role-playing.

8. Demonstrate an understanding of chronology through the development of time lines.

Enrichment and Extension: The extent to which these exercises are employed is dependent upon the amount of time the teacher has to accomplish the goals of the unit. They may also be used as alternate learning activities.

1. Construct a map of the ancient world. On this map trace the travels of Tiro. Be prepared to discuss the journeys, specifically the hardships, purposes, and results.

2. Using the Roman concept of *amicitia*, compare a Roman politician's use of relationships to acquire position to that of a contemporary politician.

3. Read *The Gift of Rome*. Write a book report using the guidelines found in a current composition text. Create a chart of the familial relationships in the book.

4. Write and present a script for an ancient Roman "Growing Pains" or "Married with Children" television show.

5. Watch the entire movie, "The Godfather," and discuss values of family and friendship as presented in classical source material and contemporary film.

6. Write a cartoon strip using ancient Roman characters and dealing with concepts in the unit.

7. Rewrite dialogue for contemporary cartoons about relationships using Roman value terms. "Grin and Bear It" would be a good one.

LESSON PLAN 1

Topic: Introduction to friendship and relationships

Time: 2 class periods

Teaching Activities:

1. Students will view 15-30 minutes of "The Godfather" and write an essay on the relationships among individuals in the movie.

2. In small groups, students will use materials provided by the teacher from both primary and secondary sources to write definitions for some of the following terms: *amicitia, officium, beneficium, paterfamilias, patria potestas, clientela, virtus, gloria, fama, dignitas, fides, auctoritas, optimates.*

3. In small groups, students will read selected *Letters to Atticus* and *Letters to Friends* and construct a map of the ancient Mediterranean area showing where Cicero corresponded and to whom he corresponded.

Materials:

Pre-reading:
1. Aristotle. *Nichomachean Ethics,* Books 8 and 9
2. Watson, et al. *Social Psychology: Science and Application*

Lesson:
1. Cicero. *Letters to Atticus, Letters to Friends* (Letters are chosen at the discretion of the teacher.).
2. Videotape of the film, "The Godfather."
3. Grant. *Maps of the Ancient World.*
4. Edinger. "Introduction" to his translation of Cicero's *De Officiis.*

Enrichment: View the entire movie of *The Godfather* and write an essay exploring the similarities and/or differences between the relationships are portrayed in this film and the relationships Cicero describes in his letters.

LESSON PLAN 2

Topic: Variations of friendship

Time Line: 2 class periods

Teaching Activities:

1. In small groups, students will use Cicero as a model and a source to write a letter of condolence and/or recommendation: "imagine that you are a Roman citizen; write a letter to a particular friend."

2. Using letters of Cicero and other resources, students will find two examples of friendship and determine whether these relationships are political, personal, or both.

Materials:

1. Shelton. *As the Romans Did.* pp. 95-96, pp 204-205, p. 221 n. 96, p. 265, pp. 318-319.
2. Cicero. "Letter of Condolence" to Cicero, Shelton, §112.

Enrichment: Write new dialogue for a cartoon concerned with friendship, for example "Grin and Bear It."

LESSON PLAN 3

Topic: Personal Communication - Then and Now

Time Line: 2 class periods

Teaching Activities:

1. Using Maps prepared in Lesson 1, students in small groups will identify geographical barriers between Cicero and his friends and at times his family and will evaluate the effect of those barriers on personal relationships.

2. Students in groups will define means of minimizing distance and geographical barriers, such as these: letter-writing for the ancients, telephone and fax in contemporary society. After reading several of Cicero's letters, students will write and present the dialogue for a telephone conversation addressing the same issues.

Materials: Map from Day 1; Cicero's letters (excerpts from those to Atticus and Tiro).

Enrichment:

1. Construct a map of the ancient world tracing the travels of Tiro.

LESSON PLAN 4

Topic: Patron-Client Relationships

Time: 4-5 days

Teaching Activities:

1. After reading, discussion, and review of the benefits of friendship considered by Aristotle, contemporary psychologists, and the class, students will discuss six classes of friendship.

2. After reading Shelton's selections of primary sources only on the patron-client relationship (i.e., without Shelton's explanations), students in small groups will define the patron-client relationship and the social codes which govern it.

3. Using student volunteers, students will model role-playing of patron-client relationships with the teacher.

4. Using pairs of students (teacher assigned or self selected), students will develop a 5-10 minute dialogue between a patron and client and present it to the class. This may be in oral or written form. The dialogue ought to make clear the obligations and benefits of each role.

5. After presentation of patron-client dialogues or letters, student pairs will critique one another on the understanding of patron-client roles and effective presentation techniques.

Materials:

Cicero: *Letters to Atticus* (selections)
Letters to Friends (selections)
De Amicitia (selections)

Enrichment:

1. Read *The Gift of Rome* or excerpts and write an essay on the patron-client relationships in the novel.

2. Using the Roman concept of *amicitia,* compare a Roman politician's use of relationships to acquire political power to that of a contemporary.

War and the Roman Family: Effects of the Punic Wars on the Roman Family

Time Line: 4 weeks

Rationale and Setting: This unit helps students in grades 10-12 to gain an understanding of the effects of war on the ancient Roman family, urban and rural. Because it is important for students to understand the similarities between the societies of ancient Rome and of contemporary America, they will compare and contrast the effects of war on the family in Southern Italy during the Punic Wars with a family in the South during the time of the American Civil War. This will be accomplished in the classroom through the use of teacher-directed discussion, viewing a film on the Civil War, the reading of historical and modern literature, cooperative learning through small group discussion, and library research.

Teaching Objectives:

1. To show the effects of the Punic Wars on the Roman family through economic and social changes.
2. To compare the occupation of southern Italy with that of the South during the Civil War.
3. To identify how societal and economic changes resulting from war affect the family.
4. To develop critical thinking skills.
5. To enhance research skills.
6. To apply collaborative learning.

Resource Materials:[1]

Books:
Cambridge Ancient History, Vol. 8, Chapter 2.
Dixon, Suzanne. *The Roman Mother*
Foote, Shelby. *The Civil War: a Narrative*
Jakes, John. *North and South*
Jashemski, Wilhemina F. *The Gardens of Pompeii*
Jones, Katharine. *When Sherman Came*
Lempriere's Classical Dictionary
Livy. *History of Rome*, Books 21 & 22
Mitchell, Margaret. *Gone With the Wind*
Mix, Erving R. *Marcus Atilius Regulus: Exemplum Historicum*
Newman, Ralph and Otto Eisenschiml. *The Civil War: The American Iliad*, The Blue and Grey Press
Pliny. *The Letters of the Younger Pliny*, 2.17
Plutarch. *Makers of Rome*
Polybius. *Histories*, Book 3.
Rawson, Beryl. *The Family in Ancient Rome*
Shelton, Jo-Ann. *As The Romans Did*
Shepherd. *Historical Atlas*

Films:
"Gone With the Wind"
"North and South," Parts I & II

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[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

Procedures and Activities:

Preteaching activities: Students will be familiar with class differences and family structure in ancient Rome. See Shelton (Chapter 2, pp. 18-34), Dixon (Chapter 2, pp. 13-40; Chapter 9, pp. 233-236), Rawson (Chapter 1, pp. 7-43; Chapter 7, pp. 170-173). Students should also be given some background history of the Punic wars.

Classroom activities:

1. The teacher will divide the students into small groups. Two groups will research the lifestyle of a typical Roman family spending the summer in its villa at Tarentum in southern Italy prior to the Second Punic War. Two groups will research the lifestyle of a typical plantation family in or around Atlanta, Georgia, immediately preceding the Civil War. Research needs to include the structure of a typical Roman villa. Each group will present its findings orally to the entire class.
   Materials: excerpts from Gone With the Wind, North and South; Lemprière's p. 657; Shelton, pp. 77, 311-314.

2. Students will again be divided into groups. Students who researched Rome during the first activity should now concentrate on Atlanta and vice-versa. Two groups will concentrate on Hannibal's invasion and occupation of southern Italy from 213 B.C. to 209 B.C. The other groups will review the literature on the Civil War, concentrating on Sherman's "march to the sea." Each group will present its findings of the effects of these invasions on family life (an oral presentation).
   Materials: Livy, summary of Book 21 (pp. 195-6), Book 22 (pp. 411-13); see maps and plans at end of volume; Newman and Eisenschiml, pp. 605-65.

3. Students will map Hannibal's route through southern Italy and Sherman's march through Georgia.
   Materials: see maps in Livy, Newman and Eisenschiml, Shepherd's *Historical Atlas*.

4. Students will create a diary depicting their reactions to the invasions. The diary should include historical events as well as personal attitudes, and the focus needs to be on the effects of the invasions on family attitudes and relationships. Students should include a letter from their father or brother who is engaged in the actual fighting.
   Materials: Polybius, Book 3, 73-75; Livy, Book 22, 58-60.

5. Students should form teams and debate the merits of this statement: "Problems arise at home when there are no wars to keep the people busy."

6. Students should prepare a skit in which they portray a rural family in both cultures faced with the loss of their land and harvest from confiscation.

7. The teacher will consider some ways in which students will discuss the family's social life under Cato's austerity measures (perhaps a skit where the family is preparing to have a dinner party and cannot properly entertain)
   Materials: Shelton, p. 299; Livy, Book 34, 1-4.

8. Students will draw lots on which are written specific events of the war, e g , their brother was sold into slavery, their farm was burned to the ground. After considering the situation for five minutes, students will give a one minute oral presentation describing their feelings (If this is a Latin class, they will give appropriate Latin adjectives.)

9. Students will research the death of Regulus, a consul during the Second Punic War (Horace, *Odes*, Book III.5). Cf. Lempriere, p. 585 and Mix's indispensable book on Regulus which provides a listing of all ancient sources on this Roman hero. Compose a letter which his wife might have written to her children defending her actions.

10. After reading Plutarch, *Marcellus*, §13, pp. 96-97, students will compose a letter from a Roman father to his wife justifying his decision not to ransom his sons.

11. There was a special appeal during the Second Punic War by the Senate to businessmen to (a) make loans to the state and (b) contract for the supply of provisions to the army (Livy 23.48-49). (Students need to be made aware of the sale of U.S. government bonds during World War II.) Students will prepare a skit depicting the response of a Roman family, involved in the war, to cutbacks in income and expenses involved with the war. See Shelton, pp. 146-147.

12. Have students compose poem/ballad/rap about the feelings of the Roman matrons following the enactment of the Oppian Law. For pertinent primary texts, see Livy, Book 34.2, and Shelton, pg. 299-300.

Learning Outcomes: At the conclusion of the unit, students will

1. Identify the social changes that occurred in the family in both southern Italy and the southern United States as a result of the Punic and Civil Wars.

2. Identify the economic changes that occurred in the family in both southern Italy and the southern United States as a result of the Punic and Civil Wars.

3. Debate the pros and cons of war on the economy and society. What positive effects does war have on the economy of a given society? What negative effects?

4. Show evidence of critical thinking skills by debate, comparative writings, and interpretation of research data.

5. Develop and refine research skills.

Enrichment/Extension: Students may:

1. Design a coin to commemorate a battle in which a famous family member distinguished himself.
2. Design a monument or triumphal arch for the military victory of a famous family member.
3. Write a song with words glorifying the battle at Tarentum (include the weather conditions, horses, elephants, etc.)
4. Compare architectural features of two kinds of domestic architecture, a rural seaside villa in ancient Italy and a comparable typical urban dwelling.
5. Students will write appropriate inscriptions for tombs of distinguished soldiers who are their fathers or brothers.
6. Students will study the effects of wars with the East that followed Hannibal's expulsion from Tarentum in 209. (During the next 25 years there was an influx of wealth from the East, such as marble that changed the design of buildings, and slaves that changed people's way of life.) Students will write an essay contrasting the improvements in Tarentum with the decline of the economy in the South after the war.

War and the Family: Heroes, Hostages, and the Roman Family

Time Line: 2-3 weeks

Rationale and Setting: This unit is designed to be introduced after a unit on ancient Greece and a study of Roman social and political values for high school students of grades 10-12 in English, social studies and Latin classes

The Punic Wars were vitally important in Rome's history, for it was in the wars against Carthage that Rome gained access to the Mediterranean and the world. The Second Punic War in particular was a great hardship on the Roman family; the courage and strength of the family, however, endured Rome went on to become a world power, and in the process the family suffered other attacks on its traditional values. The Roman family was never quite the same after this conflict. Its effects can be compared to the effects of a major modern conflict such as the American Civil War, the Russian Revolution, World Wars I and II, or Vietnam.

This is a very important study for high school students, who can gain an understanding and a sense of their own values through an examination of how the Roman family changed in this difficult era.

The classroom and the library are the appropriate settings for this unit

Teaching Objectives:

1. Through primary readings, research, and discussion, to acquaint students with the Second Punic War and its effects on the Roman family
2. To focus on those details of war which pertain to the Roman family
3. To introduce new vocabulary.
4. To increase students' knowledge of geography of the Mediterranean world as they develop cartographic skills.
5. To sharpen library and research skills through projects.
6. To use the Roman family as a focus in comparing and contrasting the effects of war on families presented in this unit
7. To use the content of this unit to strengthen thinking and study skills

Classroom Procedures and Activities:

1. Icebreaker: the teacher will play recordings of military music and protest music (e.g., selections of Civil War ballads, Sousa marches, Peter, Paul & Mary) and ask students to write down their feelings about both the mood of the music and the sentiments of the lyrics. What are the values being expressed? Do these values coincide or not with the students' understanding of patriotism?

2. Opening activity: the teacher will help students achieve some understanding of the effects of war on individuals and families by asking students how they have been directly affected in their lifetimes by war. Most have not, but if any respond affirmatively, they need to be encouraged to share further details with the class. As a follow-up, each student ought to ask the same questions of their parents or parents' friends and grandparents, if possible. In the following class session, students will share their findings. In small groups students will investigate selections from Livy (Books 21 and 22) from which students will be asked to draw conclusions about the far-reaching impact wars had on Roman families as fathers and older sons were away from the family for extended periods of time.

3. Divided into three groups, students will read primary sources (see list below) which deal with Regulus. (To orient students geographically, each group will be given the initial task of locating on a map of the Mediterranean the locations important to the Regulus story.) Then they will share their differing viewpoints. This should lead to a discussion on the perceptions of heroes and changing cultural values which make individuals heroes during different periods of time. Then they might list heroes in categories (e.g., political, sports, military) from different periods.

   Primary sources: *Horace Odes* 3.5;Cicero 3:27 (*De Officiis*)
   Secondary sources: Mix 16-17, 18-19, 32-38

4. The teacher will assign students to take part in a series of skits depicting the following:

   a. Regulus being told by the Carthaginians what he must do when he goes to Rome and his response.
   b. Regulus' appearance before the Roman Senate.
   c. Regulus' farewell to his wife, in which he attempts to explain his actions and her reaction to his decision to return.
   d. his return to Carthage and his appearance before his captors.
   e. a final scene where his widow and his son(s) discuss his action(s) and her decision as well as the torture of Carthaginian hostages).

   As a follow-up, students may write a persuasive essay on whether or not Regulus was a hero.

5. Students will find letters to and from soldiers written during various wars in anthologies available in libraries. A few may share their letters with the group (dramatic readings). Students will then be paired to write a series of letters to each other during periods of the Second Punic War, one being the soldier (father/son/lover) and the other being a family member or lover at home. These may be imaginary or factual Roman families. (In the Latin class these may be written in the language).

6. As a further exercise in cooperative learning, students are broken into groups and each group given a topic (wives, husbands, sons, and daughters). They are to construct a written and oral report. As a part of this report, students will make a chart showing in column I what facts they have found in their primary source material; and in column

II assumptions they can make about the Roman family before and after the war. Column III will be factual examples from the primary sources of wife, husband, son, and daughter.

7. Letter writing: After oral reports each group will write a letter to another group. Each group will create and maintain its own persona (husband, wife, son, or daughter). These letters may be in the target language for advanced Latin students.

8. After reading Horace's Ode III.5, students may write a poem of farewell (English or Latin) to a departing husband or son.

9. The teacher may choose a videotape of one or more of the films from this list:

   a. "Gone With the Wind"
   b. "All Quiet on the Western Front"
   c. "Diary of Anne Frank"
   d. "Dr. Zhivago"
   e. Ken Burns' "The Civil War" (1990 PBS series)

   After showing excerpts which depict war's effects on families, students will work again in groups to:

   a. identify similarities and differences in the family in book and film and the Roman family;
   b. gather for large group discussion to consolidate small group concensus;
   c. write an essay on the effects on the family structure using a prototypical Roman family as model.

Classroom Materials:[1]

1. Rawson. *The Family in Ancient Rome.*
2. Cary and Scullard. *A History of Rome,* chapter 19.
3. *Cambridge Ancient History.*
4. Horace, *Odes,* III.5
5. Lewis and Reinhold. *Roman Civilization: Sourcebook I The Republic.*
6. Livy. *History,* Books 21 & 22.
7. Mix. *Marcus Atulius Regulus Exemplum Historicum.*
8. Plutarch. *Makers of Rome.*
9. Polybius. *Histories,* Book 3.
10. Anthologies of letters written home by soldiers and from family members to soldiers during periods of various wars (Revolutionary, Civil, WWI & II, Vietnam), e.g., letters and messages left at the Vietnam War Memorial in Washington, D.C. (See Laura Palmer's *Shrapnel in the Heart: Letters and Remembrances from the Vietnam Veterans Memorial.*)

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[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

Resource Materials for Teachers (in addition to materials students would use):

1. Lempriere. *Lempriere's Classical Dictionary*, p 585
2. Cicero. *De Officiis.*, 1, c.13

Learning Outcomes: When the sources have been read and discussed, students will:

1. Identify and define the roles of various family members before, during, and after the Punic Wars.
2. Through written essays and oral reports, compare and contrast the break-up of selected ancient families with that of modern families
3. Write a letter or poem exemplifying their grasp of the Roman family in time of external crises.
4. Demonstrate the use of research skills in individual and cooperative endeavors.
5. Locate the major cities, countries, and battles associated with the Punic Wars.
6. Construct a time line for the period of the Second Punic War.
7. In an essay discuss the ways in which wars alter family and social values.

Enrichment/Extension Activities:

1. Using Mix as a secondary source, advanced students should be encouraged to investigate the various ways in which the Regulus material was manipulated by later writers to suit their literary or political aims. Their conclusions might be presented orally to stimulate the rest of the class to contemplate the importance of considering a writer's perspective, purposes, and intended audience (see Unit 15).
2. In order to understand the role of family ties, so important in the Roman political system, advanced students should investigate the family backgrounds and connections of the various Roman generals/leaders in Rome's war with Hannibal. They will need also to examine the family connections and careers of Civil War generals, especially those on the Union side. They might conclude their study with an essay which compares these generals and the social and political systems in which they function.

The Ever-vanishing Illusion of the Family—the Past as Guide: The Changing Family in the Augustan era and in the Last Quarter of the Twentieth Century

Time Line: 2 weeks

Rationale and Setting: To understand changes in a society, one may look at the changes that appear in family structure. This unit presupposes a knowledge of the structure of the Roman family in the time of the Republic. It may come at the conclusion of the study of Roman history. This unit plan is designed for social studies classes but can be adapted for English classes, Latin classes, or interdisciplinary instruction in grades 9-12.

Teaching Objectives:

1. To examine how the family was perceived by Roman society in the Augustan era, including the roles of women in the family.
2. To enhance research and library skills of students.
3. To provide opportunities for students to make analyses of textual material
4. To demonstrate to students why societies tend to idealize the past.

Classroom Procedures and Activities:

1. To introduce the unit, the teacher will show the excerpt from "I, Claudius" (BBC Production, Episode 3) where Augustus is lecturing the senators on their failure to marry and have children, noting his remarkable accusation, "You are murderers of your own posterity!"

   In the discussion which follows, the teacher will solicit student responses with such questions as:
   -"What is going on in the scene?"
   -"What was Augustus complaining about?"
   -"What were the senators' motives?"
   The teacher will merely seek student <u>opinions</u> at this point, but students need to support their conclusions by referring to the segment just viewed.

2. In three small groups, students will research Augustus' attempt to restore the notion of family to an ideal, existing only in the past, which he felt was the reason for Rome's greatness. One group should be given Suetonius' *Augustus*, pp. 74-75; a second group Shelton's *As the Romans Did*, pp. 28-29; and the third group Dixon's *The Roman Mother*, Chapter 4. Galinsky's "Augustus' Legislation" (see below) is helpful background material for the teacher.

   After their research, students will determine what problems Augustus was addressing and the ideals of the past that he was trying to reaffirm. The groups will then share their findings with the entire class, after which the class will assess the accuracy of the "I, Claudius" episode through discussion or written assignment.

3. These same three groups will read selections from (1) Vergil's *Aeneid*, Book 4 (Aeneas escapes from burning Troy with his father, son, and household gods, loss of Creusa.), (2) Horace's *Odes*, III.5., and (3) Ovid's *Amores* 4 and *Ars Amatoris*, pp 19-21 Each group will then produce a skit which depicts Augustus' reaction upon hearing its selection read at a dinner party The teacher should follow this activity with an explanation of what actually did happen to Ovid as a result of his writing

4 Given material on Julia, Livia, and Octavia (see Suetonius and Plutarch in Resource Materials below), students will create a profile of each woman to be presented before the class in dramatic form The class will then rate each character according to the standards set by Augustus, i e , how does each of these historical figures fit the ideal Roman woman as perceived by Augustus? Did his ideal ever really exist?

5 As a transition to a study of the twentieth-century family, have the students discuss what they know about certain television productions from the past and from earlier years, such as the fifties. Do we idealize the past? (Cf. "Wonder Years," "The Waltons," "Little House on the Prairie," "Andy Griffith") If yes, why do we? Is the family in the nineties the same or different? What is the reality of the present day American family?

6 After reading excerpts from *Newsweek* (see Resource Materials below), students will contrast (in essay form), the current definition of "family" with that of twenty-five years ago. Students will identify societal changes—political, economic, and moral—which relate or correspond to changes within the family.

7 In the three original groups, students will produce their own "Roman Newsweek" published in 2 B.C., addressing the changing Roman family and the political, economic, and moral changes which have occurred at the same time. Students will "interview" the historian Livy, Augustus' second wife Scribonia, and one of the Senators for their opinions

Learning Outcomes: Students will:

1. Identify characteristics of the idealized family in Augustan Rome

2. Draw inferences from both ancient and modern sources as to the reforms attempted by Augustus to reestablish the idyllic notion of family which he felt had been promoted in the past.

Enrichment/Extension:

1. For English classes, students will read a novel of modern Africa (*Things Fall Apart; No Longer at Ease; Cry, the Beloved Country*) to determine how the family in another modern culture has been affected by societal changes. Class may compare and contrast changes in family structure as shown in these novels with changes that occurred in Augustus' time

2. Students are given materials about contemporary media personalities or political figures who, in some sense, have been proved frauds, popular gods whose feet are made of clay, e.g., Jim and Tammy Bakker or Gary Hart. Students will explore the difficulties in separating private life from public image as well as the question of ethical public and private behavior

Resource Materials:[1]

1. Achebe. *No Longer At Ease.*
   _____. *Things Fall Apart.*
2. Dixon, Suzanne. *The Roman Mother,* Chapter 4, p. 71.
3. *Newsweek.* Special Edition. "The 21st Century Family. Winter/Spring 1990.
4. Ovid. *Amores.* IV
   _____. *Ars Amatoria.* Translation by B.P. Moore, pp. 19-21.
5. Patton, Alan. *Cry, the Beloved Country.*
6. Plutarch. *Makers of Rome.* "Mark Antony"
7. Shelton, Jo-Ann. *As the Romans Did.* p. 28-9.
8. Suetonius. "Octavius Augustus," *Lives of the Twelve Caesars.* Modern Library Edition, pp. 64, 74-5, 90-5, 115, 117.
9. _____. "Tiberius," (same edition) pp. 126, 128-30, 149.
10. Vergil. *The Aeneid.* Book II, lines 559-804.
11. Videotape: "I, Claudius," Episode 3.

LESSON PLAN

Time Line: 2 days

Teaching Objective: To examine how the family was perceived by Roman society in the Augustan era, especially the roles of women in the family.

Classroom Activities and Procedures:

1. In three groups, students will read selected excerpts from Plutarch and Suetonius which deal with the lives of Julia, Livia, and Octavia. (The teacher may want to use the Jigsaw method; see "Bibliography of Teaching Methods.")

2. Each group will prepare an objective personality profile of one of these women to be presented in dramatic form to the class. (The presentations may consist of a monologue by the character, a dialogue about the character, a gossip column about her, etc.)

3. Based on their knowledge of the ideal Roman woman as perceived by Augustus, the class will vote for the woman who best exemplifies this ideal.

4. The entire class will discuss the merits and shortcomings of each and begin to speculate about the fact that both the historians upon whose

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[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

works the assignment was based were **male**. How might this situation affect the ways in which they depict these Roman women? (The teacher ought to remind the class also that Plutarch was Greek rather than Roman.)

Learning Outcomes:

1. Given factual information about three famous Romans, students will draw inferences about their characters.
2. Students will compare the lives of <u>real</u> women to the <u>ideal</u> standards set for them.
3. Students will begin to distinguish in what ways gender may influence both the writing and interpretation of history and literature.
4. Students will actively engage in the preparation and presentation of short dramatic vignettes.
5. Students will demonstrate the ability to work together toward a common goal.

Materials:

1. Plutarch (see above).
2. Suetonius. "Octavius Augustus," *Lives of the Twelve Caesars* (see above).
3. _____. "Tiberius," (same edition) pp. 126, 128-30, 149.

Family, Religion, and State in the Augustan Era

Time Line: 3-4 weeks

Rationale and Setting: This unit encourages ninth through twelfth grade students in literature and social studies classes[1] to investigate the significance of religion in Roman political and familial life. Utilizing classical literature and American examples, students will gain an understanding of the different effects of religion upon the family and the state. This unit should demonstrate that Roman politics are inextricably bound to religious precepts and practice, whereas American society tends to adhere to a strict separation of church and state. Expanded treatment of introductory materials is allowed in this unit because typical students have a limited knowledge of and experience with religion. The culminating activity will be a comparison of Augustan reforms with the political platforms of various American presidential candidates.

Teaching Objectives:

1. To acquaint the student with the Roman "state religion, i.e., structure, officers, religious festivals, concept of gods and ritual, exclusion of morality codes from religious practices.
2. To elucidate and compare interrelationships among religion, politics, and the family in both Roman and American cultures
3. To acquaint students with various religions within their surrounding area
4. To acquaint students with the Augustan reforms.
5. To investigate various political platforms of American history and their connections with religion.
6. To develop critical thinking skills.
7. To enhance research skills.
8. To utilize collaborative learning.
9. To direct student inquiry through the modeling of a method of inquiry by the teacher.

Classroom Procedures and Activities:

1. This activity may be used as an initial introduction to the Roman deities. Using deductive reasoning, the list provided, and pertinent sections from Morford and Lenardon (see below, pp. 465-486), students will determine characteristics and attributes of the major gods of the Roman pantheon and establish possible values and societal codes each represents. Teachers may need to explain the relationship of the Greek pantheon to the Roman (see Morford and Lenardon, pp. 465-486).

"By Jove"	"Mars"	"Venus"
"Vulcanized Rubber"	"Hades"	"Mercury"
"Hermaphrodite"	"March"	"Pluto"
"Aphrodisiac"	"June"	
"Neptune"	"Janus"	

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[1] It is particularly appropriate for word cultures classes where students study comparative religion.

Class discussion of attributes may follow.

2. Using materials from Morford and Lenardon (see below), students will construct a family tree of the major gods and goddesses in the Roman pantheon to establish the familial relationships represented.

3. Students will be introduced to the concept of ritual by reading pp. 371-2 in Shelton, Livy 1.23-1.24, Campbell, *Myths to Live By* (excerpts), and by viewing a videotape of funeral services of John F. Kennedy or of some other notable person. In small groups students will derive from these readings a definition of ritual; then individually they will write an essay exploring whether or not ritual still exists in modern society.

4. The class will be divided into three groups to research the following topics concerning Roman religion:
   (Group One) the characteristics and myths of major gods and goddesses of the Roman pantheon;
   (Group Two) the functions of state deities, divinities, and rituals,
   (Group Three) family and personal beliefs.

   Following the reports from these groups, the teacher will lead the class in a discussion which compares the use of deities in Roman times with modern American customs, e.g., patron saints and political use of religious and moral issues.

   Sources:[2] Beard and Crawford, Chapter 3, *Rome in the Late Republic.*
   Grant, Michael , *Roman Myths,* pp. 1-53;
   Liebeschuetz, J.H.W.G., Chapter 1, *Continuity and Change.*
   Morford and Lenardon, *Classical Mythology* (3rd ed.), chapter 24, "Roman Mythology," pp. 465-498;
   Shelton, Chapter 1, *As the Romans Did.* pp. 360-389.

5. As a class activity, students will develop a daily journal entitled, "A Day in My Life as a Roman Teenager." Students will be assigned particular days, preferably their birthdays, for which they will write up individual journal entries. These entries must concentrate on Roman religious observances which occurred on the assigned day.

   Sources: Michels, Agnes. "Roman Festivals."
   Ovid. Fasti

6. The teacher will divide class into six groups to role play festivals of choice (stuffed animals only, please!).

7. (For this activity students and teacher may need to collect clippings from newspapers and news magazines concerning the importance of astrology in people's lives. Students also might anticipate this activity by reading carefully their horoscopes for the week preceding.) Students will read the scene from Shakespeare's *Julius Caesar* where Calpurnia

[2] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

begs Caesar not to go forth on the Ides of March after her dream and excerpts from Thornton Wilder's *Ides of March*. Class will act out this scene. Afterwards, students will write an essay on one of the following topics:

"Considering the circumstances, if you were Julius Caesar, what would you have done?"

"Considering the circumstances, if you were Calpurnia, what would you have done?"

(As alternative readings, consider the scene in Matthew 27:19 concerning Pilate's wife's dream about Christ or Lincoln's dream of his own assassination.)

8. Students will use Religion worksheet (see Appendix) and compare Roman religion with a religion with which they are familiar.

9. Speakers from various religions in the community will be invited to speak to class and discuss the religions which they practice, e.g., ministers, priests, monks, rabbis. Speakers will be invited by teacher and/or students to emphasize the six main features of worksheet and their religious calendar. The Protestant, Catholic, Mormon, Muslim, and Jewish religions, along with any religions in which the students show interest will be considered. Worksheet mentioned above will be completed by the students for each speaker.

10. Students will write an essay comparing Roman religion with modern religion of choice based on presentations.

11. Students will be divided into groups to investigate Augustan reforms
    Sources: Augustus. *Res Gestae*.
    CAH: Volume X
    Galinsky, Karl "Augustus' Legislation on Morals and Marriage," pp. 126-144.

12. Students will be divided into groups to investigate the impact of religious values on presidential platforms. (e.g. Wilson, Jefferson, Reagan, Kennedy, etc.)
    Sources:[3] Blum, John H. et.al *The National Experience, A History of the United States*.
    Graff, Henry F. ed., *The Presidents, A Reference History*.
    Davidson, James West and Lytte, Mark H. *The United States: A History of the Republic*.

Teacher Procedures: To direct the inquiry of the students toward the accomplishment of the rationale for this unit plan, we suggest the use of the following questions to be generated by the teacher.

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[3] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

a. Was there a connection between morality and religious practice?
If not, why not?
b. Why was the illicit behavior of the gods irrelevant for the Romans?
c. How and why did the Romans keep adding other gods to their pantheon, including eventually the deified Roman emperors? (see Stehle article)
d. What does the calendar tell us about the festivals?
e. Was the neglect of religion spoken of by Augustus in the *Res Gestae* just a result of the civil war?
f. When and why did the Romans begin to deify their leaders? [The teacher may need to fill in the Greek and Egyptian background.]
g. Is there a well-defined idea of afterlife for the Romans?
h. How did religious practices serve to uphold political ideology and vice versa?

Classroom Materials:[4]

1. Beard and Crawford. *Rome in the Late Republic.*
2. Grant, Michael. *Roman Myths.*
3. Jashemski, Wilhemina F. *The Gardens of Pompeii.*
4. Liebeschwetz, J.H.W.G. *Continuity and Change in Roman Religion.* Chapter 1. Chapter 2.
5. Livy. *Early History of Rome,* 1.23-1.24.
6. Michaels, Agnes. "Roman Festivals."
7. Ovid. *Fasti.*
8. Scullard. *Festivals and Ceremonies of the Roman Republic.*
9. Shakespeare. *Julius Caesar.*
10. Shelton, JoAnn. *As the Romans Did.*
11. Wilder, Thornton. *The Ides of March.*
12. Blum, John H. et.al. *The National Experience, A History of the United States.*
13. Graff, Henry F. ed., *The Presidents, A Reference History.*
14. Davidson, James West and Lytte, Mark H. *The United States: A History of the Republic.*
15. *The Cambridge Ancient History,* Volume X. Chapter 15.
16. Campbell Joseph, *Myths to Live By.* Chapter 2.
17. Edson, C.F., Schuler, C. "The Deeds of the Deified Augustus." *Classics in Translation.* pp.302-308.
18. Galinsky, Karl, "Augustus' Legislation on Morals and Marriage," pp. 126-144.
19. Rose, H.J. *Ancient Roman Religion,* pp.113-116.
20. Stehle, Eva. "Venus, Cybele, and the Sabine Women. The Roman Construction of the Female Sexuality" *Helios,* Summer, 1990.
21. Religion Worksheet (see Appendix).
22. Speakers - experts on various religions.

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[4] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

Learning Outcomes: Upon completion of the unit, the student will.

1. Identify the major gods and goddesses of the Roman pantheon (and their Greek counterparts, if desired) by symbol, name, and characteristics
2. Define the concept of ritual and identify its purpose in society.
3. Compare the daily ritual of a Roman teenager with the daily ritual of an American teenager.
4. Compare Roman religious practices with modern American religious practices within the realm of both personal or family and state.
5. Identify the interrelationship between family and state religion in both Roman and modern American families.
6. Compare the structure of the Roman state religion with the structure of religion in modern America.
7. Compare and contrast the Augustan reforms with American presidential platforms.

Enrichment/Extension:

1. Investigate and report the use of religion in the *Ara Pacis* that integrates the state and religious values established by Augustus
2. Create a bulletin board showing the characteristics of Olympian gods and their representations in the iconography.
3. Create a learning center for a specific religious festival that includes the rituals performed to maintain the "pax deorum" (e.g., the festivals of Cybele, Aphrodite, or Vesta).
4. Plan a religious festival for a religion with which the student is acquainted to illustrate its impact on modern life; then compare with a similar Roman festival.
5. Create a poster for one Olympian god that illustrates his/her myths and characteristics.
6. Create a painting, shield, or mosaic depicting the activities during a Roman festival.
7. As an extension, have students investigate other religious reforms from other countries and other times (e.g., Ghandi, Luther, Henry VIII)

APPENDIX

Religion Worksheet

Compare a modern form of religion with which you are familiar with ancient Roman religion as you know it. Use the categories below to sketch out your comparison. When you are done, you are ready to write your weekly essay.

Modern	Ancient Roman
1 Doctrine	1 Doctrine
2. Narrative or Myth (sacred text?)	2. Narrative or Myth (sacred text?)
3. Ethics	3. Ethics
4. Ritual (prayer, sacrifice)	4. Ritual (prayer, sacrifice)
5. Religious Experience with Deity	5. Religious Experience with Deity
6. Social Institution	6. Social Institution

SAMPLE LESSON PLAN

Topic: Augustan Reforms vs. American Presidential Platforms

Time Line: 7 days

Teaching Objectines:

1. To explore with students the interrelationship of religion (especially moral values) and politics.

2. To refine student research skills.

3. To refine student writing skills.

Classroom Procedures and Activities:

1. The teacher will divide the class into four groups to investigate one of the following aspects of Augustan religious reforms in cited references:

   a. moral and marriage reforms;
   b. festivals and secular games;
   c. revival of priesthoods and temples;
   d. establishment of the Imperial cult.

2. Each group will present findings to the entire class for discussion. The teacher will help students to create appropriate categories by which to classify the information they receive from each group. These categories may vary according to the emphasis the teacher may wish to place on such things as gender roles of the family as they appear in Roman religion, the political use of religion, and the likely reactions of individual Romans (male and female) to Augustus' use of religion. Each student will then be asked to enter the information received in an organized way according to the identified categories.

3. The students, after discussion of each group's presentation on Augustus, will write an essay discussing the validity of Augustus' role as head of family, religion, and government (*pater familias, Pontifex Maximus*, and *Princeps*).

4. Divide class into four or more groups to investigate presidential platforms (e.g., Jefferson, Wilson, Kennedy, Reagan) regarding the use of religious values to gain popularity and support.

5. Each student will compose a speech or essay based on class research on presidential platforms, attempting to isolate the motivations (ideological, sociological, or political) which influence these kinds of documents.

6. Students will compare in class the information gathered from the modern American period and Augustan period concerning the influence of religion in the state on both societies.

Classroom Materials:[5]

1. *Cambridge Ancient History,* Vol. X, Chapter 15.
2. Augustus. *Res Gestae (The Deeds of the Deified Augustus)* In *Classics in Translation,* pp. 302-330.
3. Shelton, Jo-Ann. *As the Romans Did,* pp. 54-58
4. Galinsky, Karl. *Aeneas, Sicily and Rome,* pp. 141-190.
5. Rose, H J. *Ancient Roman Religion.* "Augustus and the Revival of Religion." pp. 113-116.
6. Blum, John H., et al. *The National Experience: A History of the United States.*
7. Graff, Henry F. *The Presidents, a Reference History.*
8. Davidson, James West and M.H. Lytte. *The United States, A History of the Republic.*

Learning Outcomes: Students will:

1. Refine their research skills.

2. Refine their writing skills.

3. Use critical skills to compare and contrast the very different functions of religion in society and in politics and, in this way, will isolate the characteristics of their own cultural and political codes and systems.

Enrichment/Extension:

1. As an extension, students will investigate other reforms from other countries and times (e.g., Ghandi, Luther, Henry VIII).

2. Students will write an essay using specific examples to determine the validity of the concept that for Rome, religion was a function of the state and an outgrowth of familial/deity relationship, and for America religion is strictly governed by Constitutional separation of church and state.

SAMPLE LESSON PLAN

Topic: Bringing Gods and Goddesses to Rome: the Centrality of Family in Roman Religion

Time Line: 4-5 days

Teaching Objectives:

1. To explore the ways Roman religion is used to frame ideological statements important both to the Roman leadership and to Roman society as a whole.

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[5] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

2. To analyze the ways in which analogy may clarify gender roles within the family and those same roles as they operate ideologically within Roman religious practice.

3. To draw connections between the ideological use of relgion in Roman times with the same phenomenon today

4 To refine student writing skills

5 To refine student critical thinking skills

Classroom Procedures and Activities:

1. Students will research as a class the Roman marriage ceremony (see Shelton and Stehle below) and then reenact a Roman marriage, discussing at appropriate points the meaning of various customs.

2. Divide the class into groups to investigate the entire concept of the introduction of foreign goddesses to Rome; these groups might be organized by the use of the ancient sources:

   •(Group 1) the Rape of the Sabine women and what it reveals about the nature of brides and mothers within the Roman family (this event is analogous sociologically to the introduction of Venus Erycina and Cybele which occurs on a ideological plane); the students will examine Livy 1.9-13 and Ovid, *Fasti* 3.215-228 to compare two versions of the Sabine story; in addition, the teacher needs to make available in some form the part of Stehle's argument (pp. 143-152) in which she shows how the female gender roles of bride and mother within the Roman family represent ideologically the incorporation/incapacitation of the foreign and the protection of home.
   •(Group 2) the introduction of Venus Erycina; students will consider Livy 22.9-31 to understand the context and reasons for the choice of a Greek goddess Aphrodite of Eryx;
   •(Group 3) the introduction of Cybele or Magna Mater; students will examine Livy 29.10.4-11.8 and 29.14.5-14.14) to understand the context and reasons for the choice of the Phrygian goddess Cybele.

3. Beginning with Group 1, students will report to the entire class their findings. After careful listening and note taking, students will individually outline an essay which explains the ways in which Roman leaders used the importation of foreign female deities to send an ideological message to the Roman people at a time of crisis. Students should be encouraged to make connections with their own times by concluding their essays with one good example of a current ideological message which they see individuals or groups using religion to send

4. The essays, once written, will be critiqued in small groups by student peers, and selected essays will be read aloud in class.

Resource Materials:

Livy. *History of Rome.*
Ovid. *Fasti.*

Shelton, Jo-Ann. *As the Romans Did.*
Stehle, Eva. "Venus, Cybele, and the Women: The Roman Construction of Female Sexuality."

Learning Outcomes: Students will:

1. Refine writing skills.

2. Refine critical thinking skills.

3. Through an essay, demonstrate how an analogy operates in the comparison of gender roles within the family with these same roles as they operate ideologically within religious practice.

SAMPLE LESSON PLAN

Topic: Christianity in Rome

Time Line: 3-4 days

Teaching Objectives:

1. To explore with students the ways in which Roman officials began to deal with the new cult of Christianity and the issues—legal, ideological, and ethical—which the new cult raised for the Romans.

2. To discover with students the extent to which Rome's provincial government affected the lives of those living in the areas under Roman domination.

3. To encourage students to assess their own culture's/state's codes and perceptions regarding Christianity.

4. To refine student writing skills.

5. To refine student critical thinking skills.

Classroom Activities and Procedures:

1. Brainstorming/Clustering on the board: Students give verbal responses to the word "cult" (may include examples from Unification Moonies to Charismatic Christianity to Satanic Rituals).

2. Then in groups students will research the following statements about the Romans and religion (Shelton below as well as Beard and Crawford below are good sources on Roman religion): (a) Rome was open to absorb different faiths and practices, but (b) the prosperity of the state was interdependent with the prescribed religious practices of Rome's people; so, c) refusal to worship the state gods as well as their own was viewed as **defiant** and **dangerous**. Each group will report its findings to the entire class.

3. a. The teacher will distribute copies of an excerpt from Minucius Felix (see "Materials" below) with references to Christians blacked out.

b. The teacher will instruct the students that this manuscript consists of accusations against a contemporary (to Rome) religious cult without naming it as Christianity.

c. Students read silently.

d. Students will then be asked to name the cult described. Once it has been determined that the cult is an early form of Christianity, students will write a paragraph or two which demonstrate why this cult might present problems to Roman authorities and create animosity in some circles of Roman citizens.

4. Without providing background information, the teacher will ask the class as a whole to read Pliny's letter to Trajan and the Emperor's reply to that letter (Shelton, pp. 414-416). The teacher will ask the students to derive as much of the background as they can from the information in these two letters. If some statements in the letters confuse or lead students astray, the teacher will explain the situation as necessary and correct mistaken conclusions.

5. In four teams, students as groups will write paragraphs which attempt to answer the following questions:

   a. Why should the Christians need to include worship of state gods?
   b. Is Trajan's advice fair? Will it be effective? Why or why not?
   c. Why would the Christians feel they cannot include the state religion in their worship?
   d. What is the major concern of Pliny and Trajan, evident in these letters?

Materials:

1. Shelton, Jo-Ann. *As the Romans Did.* Minucius Felix, *Octavius.* pp. 417-418.
2. Shelton, Jo-Ann. 414-416. (Pliny).
3. Group list for 4-member teams.

Learning Outcomes: Students will:

1. Refine writing skills.

2. Refine critical thinking skills.

3. Identify the issues and values which the new cult of Christianity caused the Romans to reconsider.

4. After consideration of the two ancient sources, examine and explain from the Roman perspective their own culture's/state's codes and perceptions regarding Christianity.

Enrichment/Extension:

Library research, culminating in a bibliography (3 sources) and 500 word essay on one of the following subjects:

1. Religious persecution
   a. Ireland
   b. Thomas Moore & Henry VIII
   c. Bloody Mary
   d. Puritan England
   e. Ku Klux Klan and religious minorities
   f. Holocaust
2. Contemporary reactions to religious persecution
   a. *Satanic Verses* (persecution of author)
   b. de-programming children who have joined religious cults
   c. neo-Nazi teenagers and their crimes against religious minorities

What Has History to Do with the Family?

Time Line: 3 weeks

Rationale/Setting: This unit is intended for high school freshmen or sophomores at the beginning of their study of western civilization.

The perception of history differs from culture to culture depending upon the purposes and background of the historian and upon his perception of the needs and background of his audience. David Thelen (see below) states, "Historians have traditionally been concerned above all with the accuracy of a memory, with how correctly it describes what actually occurred at some point in the past." Livy in the preface to his history (see below), however, has a differing concept of his purpose as an historian:

> "Events before Rome was born or thought of have come to us in old tales with more of the charm of poetry than of a sound historical record, and such traditions I propose neither to affirm nor refute. There is no reason, I feel, to object when antiquity draws no hard line between the human and the supernatural; it adds dignity to the past."

In this unit students will investigate the relationship of memory and history, analyze the purposes of selected historians, compare historical accounts to other depictions of events, and derive their own definition of history.

Teaching Objectives:

1. To establish a usable and easily recognized definition of history.
2. To provide opportunities for students to examine and/or determine their own histories in relation to the history of their culture.
3. To analyze the purposes of selected historians.
4. To compare and contrast ancient and modern accounts of a particular historical event.
5. To examine the actions of a particular historical character as the product of his familial and cultural situation or position.
6. To establish a usable and easily recognized definition/concept of memory, especially in light of David Thelen's "Memory and American History" (see below) as constructive, not reproductive.
7. To establish the connection between memory and history.
8. To incorporate cooperative learning techniques into classroom activities.
9. To provide an opportunity for the student to analyze textual materials.

Classroom Procedures:

1. The class will be divided into two groups, A and B. Group B will leave the room while Group A will witness an encounter (via role playing) between two faculty members, faculty and administrator, etc. At the conclusion of the encounter, Group B will return to the room. Each individual from Group B will be paired with an individual from Group A who will relate the encounter to his partner. Students from Group B will then relate the events to the entire class. Classroom discussion will then ensue directed toward accounting for the differences and similarities of student recollections of the event. There should be consideration of the attitudes of the student reporters toward the individuals involved in the encounter as well as of the possible purposes of the reporting of the incident (gossip, information, self-aggrandizement, revenge, etc.), all focused on the selective process of memory (consult the Thelen article, listed below).

2. Students will bring to class their parents' or older siblings' school yearbooks and assess their accuracy/viability as historical records.

3. Class will be divided into groups of four or five and asked to develop and present definitions of history acceptable to all group members. After presentation of these definitions to the entire class, the class will derive an acceptable definition of history. Students will then return to their original groups to read and evaluate selected passages from Livy, Suetonius, Tacitus, *Roots,* Arthur Schlesinger, Jr., or any other teacher-chosen historical texts. (*Roots* is included as an example of family history fitting into the larger scheme of history.)

4. Each student will interview an adult family member about his/her recollections of a specified significant historical event, such as the Challenger disaster, Nixon's resignation, JFK's assassination, or Pearl Harbor. Students will present the results of their interviews orally. Students should be encouraged to share with the class also published accounts of the assigned event for comparison. The purpose of this activity is to illustrate the interrelationship between memory and history.

5. Students will read selections from Livy's *History of Rome* which relate some of Hannibal's encounters with the Romans in Italy during the Second Punic War. Students might want to compare Livy with some secondary historical texts of ancient history, including their own social studies world culture textbook. Students will identify each varying perspective of the same event. Students will then construct their own accounts of the Punic War from the viewpoints of (1) a prominent Carthaginian family member (male) whose son served with Hannibal in Italy, (2) a prominent Roman family member (male) whose son served in the Roman army against Hannibal, or (3) a prominent Roman family member (female) whose son served in the Roman army against Hannibal.

6. Read *Cambridge Ancient History* and ancient accounts of the same historical event. Choices might be the founding of Rome, the assassination of Julius Caesar, the mysterious deaths of Augustus' heirs

prior to his own death, etc. Use a Venn diagram (see Appendix A) to assess the relationships between the two accounts and analyze the authors' purposes and intended audiences in constructing the accounts. According to academic requirements, students may create written, verbal, or artistic representations of their findings.

7. After reading varied accounts of the political career of Augustus, students will write an evaluation of how his familial situation affected (1) his initiation into political life, and (2) his specific actions, policies, behavior while in power. Emphasis might be placed on action taken in avenging Caesar's death and the question of Augustus' successor. Sources for this activity might include: *Cambridge Ancient History;* Augustus, *Res Gestae;* Suetonius, *Lives of the Twelve Caesars,* Graves, Robert. *I, Claudius* (selections to be read or viewed on videotape)

Learning Outcomes: Students will:

1. Recognize a connection between memory and history.
2. Acknowledge memory as a reconstruction for a particular purpose, not a reproduction.
3. Demonstrate knowledge of the importance of point of view in the retelling of any event.
4. After arriving at consensus, write definitions of history and memory.
5. Recognize the importance of audience, purpose, and time frame in relation to the construction of historical documents.
6. Demonstrate enhanced oral presentation skills.
7. Begin to acquire knowledge of the relationship between a person's family and the culture to which that person's family belongs and how this interrelationship helps to form a person's character.
8. Recognize the value of intended audience in the preparation of any document.
9. Demonstrate improved skills of analysis and interpretation.
10. Develop social skills in working cooperatively with others.
11. Acquire interviewing skills.
12. Demonstrate enhanced writing skills.

Resource Materials:[1]

1. Vergil. *Aeneid.*

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[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

2. *Cambridge Ancient History.*
3. Hareven, Tamara K. "Family Time and Historical Time," pp. 57-70.
4. Rabinowitz. "Shifting Stands, Shifting Standards: Reading, Interpretation, and Literary Judgment."
5. Augustus. *Res Gestae.*
6. Thelen, David. "Memory and American History." *Journal of American History* 75, No. 4, March 1989, pp. 1117-1129.[2]
7. Suetonius. *Lives of the Twelve Caesars.*
8. Tacitus. *Complete Works of Tacitus.*
9. Livy. *The War with Hannibal: Books XXI-XXX of the History of Rome from its Foundation.*
10. School yearbooks
11. A world civilization text other than the one used in the class.

Enrichment/Extension:

1. Students will investigate the relationship between political power, freedom of the press, and the recording of history, e.g., Watergate, Warren Commission, deStalinization of Russia, censorship.

2. Students will explore the multiplicity of sources and points of view for modern events as opposed to the paucity of information and accounts of ancient events and the implications of this lack of information about antiquity for historiography.

3. To show how audience and purpose determine how memory is reconstructed, divide the class into groups and ask students in each group to retell in 30 words or less the story of Romulus and Remus and the wolf or Horatius at the bridge (or any other story from Livy's history of early Rome), but give each group a different purpose for retelling the story and a different audience for whom the story is intended.

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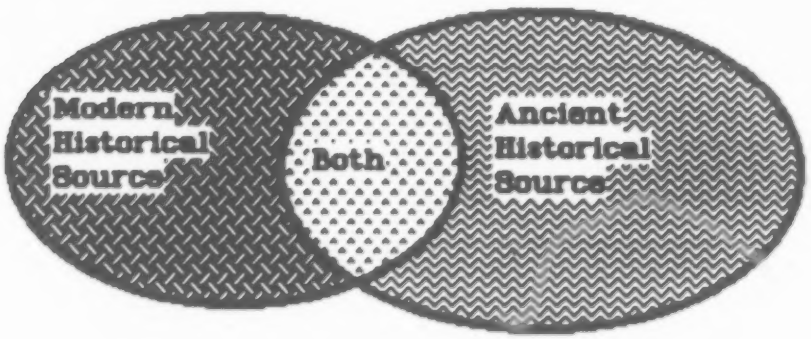
[2] This article provides important new information about the relationship of memory and history and is available by writing or phoning the Organization of American Historians, 112 North Bryan Street, Bloomington, Indiana 47401, phone: 812-335-7311.

APPENDIX A

The Venn diagram consists of two intersecting circles (see example below) It may be used to illustrate the relationship of two groups or sets of statements or facts. In this case, the circle on the left represents those statements/facts which a modern historical source such as *The Cambridge Ancient History* contains about a particular event in ancient history; whereas, the circle on the right represents those statements/facts which an ancient source like Livy or Suetonius might contain. The space where those circles intersect and overlap (marked "Both") represents those statements/facts which both sources, ancient and modern, share. Thus by use of this diagram, the similarities and differences between ancient and modern historical sources can be shown to students in a graphic way.



The Roman Family: Fact and Fiction

Time Line: Two to three weeks

Rationale and Setting: This unit provides background on the ancient Roman Family in order to differentiate between fictional and factual reflections of the family found in the literature of the second century. This unit also utilizes literature as an avenue to understand the Roman family and broader societal structures found in the late Roman Republic. Students will have already acquired background of Greek culture, particularly the beginning of drama and its reflection of societal values. This exploration of the Roman family will be preceded by an introductory unit which explores the concept and terminology of what constitutes a Roman family. Although designed for an interdisciplinary team-teaching approach, many of the objectives and outcomes are applicable to individual disciplines (e.g., English, Latin, and social studies).

Teaching Objectives:

1. To relate the similarities and influences of Greek New Comedy to Roman comedy.
2. To compare the conservative Roman perspectives on the family exhibited by Cato the Elder and the liberal influence of Hellenistic Greek ideas found in Roman comedy.
3. To illustrate the differences between the physical settings of Greek and Roman theaters.
4. To identify stock characters, explain their roles in Roman comedy, and then equate these roles with modern stereotypes.
5. To explain the plot structure—problem, confusion, comic resolution—in selected plays by Plautus and Terence.
6. To identify the stylistic and linguistic differences used in conversational Latin found in Plautus, Terence, and formal Latin found in the works of Cato.
7. To acquaint students with the differences between the representation of the Roman family found in Plautus and that found in Terence, as well as those reflections of the Roman family in other ancient literary and non-literary sources.
8. To compare and contrast the means of persuasion used by various family members (father, son, mother, daughter, slave) as shown in selections of Plautus and Terence.
9. To develop a broader understanding of the continuation and fluctuation of family values and roles.

Classroom Activities and Procedures:

1. For a pre-unit activity, the teacher will divide the students into small groups and give each group an excerpt from Greek New Comedy, e.g., the plays of Menander (see Resource Materials below), to present orally in class.

2. Students will list assumptions drawn from reading and listening to those excerpts concerning stock characters, forms of persuasions used, and familial roles; the teacher will help students to structure and organize their conclusions through discussion.

3. Students will view slides of Greek and Roman theater ruins and be provided with illustrations of both explaining their physical structures.

4. Students will view slides and find illustrations on sarcophagi or other existing artifacts (e.g., coins, tombstones, portraits, busts) that depict impressions of the Roman family.

5. Students will read selected works of Plautus and Terence (see Resource Materials below for suggested titles).

6. After reading selected plays of Plautus and Terence (See Resource Materials below), students will identify stock characters and explain how they relate to the characters of Greek New Comedy.

7. After reading selected plays of Plautus and Terence, students will identify stock characters and relate them to present day stereotypes.

8. After reading selected plays of Plautus and Terence, students will identify the ways in which Roman comedy presents problem, confusion, and comic resolution (see Enrichment Activities).

9. After reading selected plays of Plautus and Terence, Latin students will discriminate between the style and language differences used in conversational Latin found in Plautus and Terence as well as formal Latin found in inscriptions on artifacts such as statues, tombstones, and monuments.

10. Students will identify typical American stereotypes and then give views of the same stereotypes from another culture's point of view.

11. Students will create and perform a modern play using the stock characters appearing in a family scene and using the general persuasive techniques found in Roman comedy.

12. Student will analyze various aspects of American culture that have been "borrowed" from other cultures. They are to focus on both public and private attitudes and practices (e.g., food, law, custom). In small groups, students will then discuss their attitudes toward the foreign cultures represented and the reasons for these attitudes. Each group will then write a paragraph which explains the Romans' attitudes toward the Greeks and their attitudes toward Greek literary borrowings.

Resource Materials:[1]

1. Videotape of scenes from Plautus' *Asinaria* (available from the Department of Classical Studies, Marshall University).
2. Film or videotape of "A Funny Thing Happened on the Way to the Forum."
3. Film or videotape of "The Gods Must Be Crazy."
4. Menander. *Samia*.
5. Plautus. *Asinaria, Miles Gloriosus, Menaechmi*.
6. Terence. *Adelphoe, Phormio, Hecyra*.
7. Thomas Paine. *Common Sense*.
8. Churchill, Winston. *The Dawn of Liberation: War Speeches by the Right Hon. Winston S. Churchill*.
9. Harriet Beecher Stow. *Uncle Tom's Cabin*.
10. Egbert, James Chidester. *Introduction to the Study of Latin Inscriptions*.

Learning Outcomes: Students will.

1. After listening to excerpts from Greek New Comedy, describe the stock characters, types of persuasion, and familial relationships.

2. After comparing Greek New Comedy and the selected plays of Plautus and Terence and class discussions, explain in an essay the concept of the ways in which the Romans used Greek plays to create their own kind of comedy, reflecting their own value system.

3. After viewing slides and illustrations of Greek and Roman theaters, label parts of the theaters on an illustrated handout.

4. After studying and discussing the stock characters found in Roman comedy, use these stereotypes in sketches and/or commercials that they design and perform.

5. After studying the format of Roman comedy and viewing "The Gods Must Be Crazy," compare in writing the formats found in both that illustrate problem, confusion, and comic resolution.

6. After translating selected excerpts from Plautus, Terence, and selected inscriptions (see Resource Materials above), discuss the differences between conversational and formal Latin.

7. After studying the comedies and other sources, write an essay explaining the differences between representations of the family found in two kinds of ancient sources, literary and non-literary.

8. After reading the plays of Plautus and Terence, provide examples of types of persuasion used by various family members.

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[1] **See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.**

9 After reading other texts (not Roman Comedy—see Resource Materials above), provide examples of persuasion used for political and/or personal gain.

10 After studying family values and roles found in the ancient Roman plays and other ancient texts, compare them to existing family values and roles as seen in situation comedies and/or current fiction.

11 After studying family values and roles found in the ancient Roman plays and other ancient texts, write diary entries detailing their own family tradition and role responsibilities.

ROMAN FAMILY SCENES

Timeline: 2-3 weeks

Rationale/Setting: Drama is a reflection of society; therefore, in examining examples of drama from a particular society, students may learn about the values, customs, and character of a society. This unit explores the Roman family through dramatic and nonfiction selections from and about Roman culture in 2nd Century B.C.

Students will actively participate in dramatic presentations from selected Roman comedies. This unit will incorporate knowledge from previous work with Greek plays. Suggested grade level is 9-12, but the plan may be adapted to any group through the use of alternative materials. Physical setting for activities will include the classroom, library, and a performance area.

Teaching Objectives:

1. To identify the roles of family members in Roman society.
2. To define and discuss the nature and types of humor, comedy, and satire.
3. To compare and contrast family structures in ancient Roman and contemporary American societies.
4. To compare and contrast the role of women in Roman comedy with modern perspectives of women in literature.
5. To explain the concept of intertext[1] as it applies to Roman comedy.
6. To provide opportunity for collaborative learning and group problem-solving techniques.
7. To apply literary techniques, especially character/characterization, plot structure, and theme.
8. To establish aspects of the setting of Roman comedy—historical, social, and psychological background—as a basis for understanding the literary work.
9. To provide opportunity for research, composition, enrichment and extended learning.
10. To enable students to dramatize familial roles based on study of selected comedies of Plautus and Terence.
11. To provide opportunities for students to create/choose props and to design sets for use in dramatizations.
12. To develop higher level thinking skills, such as synthesis and evaluation.

Resource Materials:

1. Selected readings from Plautus (for instance, *Menaechmi, Asinaria,*) and Terence (for instance, *The Brothers [Adelphoe], Phormio*).
2. Dixon. *The Roman Mother,* 13-40.
3. Rawson. *The Family in Ancient Rome: New Perspectives,* 1-57, 170-200.
4. Shelton. *As the Romans Did,* 18-36, 59-65, 105, 168-189, 290-307.

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[1] For information concerning this concept and its application to these units, see the unit in this volume entitled, "From Greek to Roman: Transformation of Family in Vergil's *Aeneid*."

5 Hallett *Fathers and Daughters in Roman Society: Women and the Elite Family*; 3-34, 211-262
6 Lyne, R.O.A.M. *The Love Poets: From Catullus to Horace*. "Traditional Attitudes of Love, the Moral and Social Background," 1-15
7 Lacey, 121-144 in Rawson (see no. 3 above)
8 For Greek intertextual material, see T.B.L. Webster (*Studies in Later Greek Comedy*) and Erich Segal (*Roman Laughter*).
9 For information on comedy, see Cicero's *De Oratore* (Book 2) and G. E. Duckworth's *The Nature of Roman Comedy*.
10 Videotape of Plautus' *Asinaria* prepared by Marshall University

Classroom procedures/activities:

A Icebreakers (choose one)

1. A few students (volunteers or draftees) will present a Reader's Theater performance of a Greek New Comedy to introduce the concept of intertext
2. Segment of a video of *Asinaria* will be viewed and discussed to create interest and provide a model for later classroom productions
3. Teacher will present opening lecture dressed as a citizen of ancient Rome
4. Teacher and student volunteer(s) will role-play a scene using the roles of contemporary family members behaving according to "code" while discussing a typical family issue. Follow-up class discussion will focus on what cultural expectations allow/prompt members to behave as they do toward one another and how behavior might change according to the cultural setting

B Apply analysis of discussion and assigned readings

1. The class will be divided into small groups which will prepare background information on familial roles, relationships, roles of women, types of marriage, laws, politics, and history, using sources provided by the teacher. Each group will share its information with the entire class. For this sharing process, all students will be provided with a printed outline on which they will record pertinent information as it is being provided them
2. The teacher will isolate sections from selected plays of Plautus and Terence which will introduce/ review selected literary devices and dramatic techniques.

   a. nature and types of humor, comedy, satire,
   b theme, plot structure, character/characterization

With the teacher leading the discussion, students will derive their own definitions of these concepts, using the examples from the selections provided by the teacher

3. Readings to reinforce information and generate examples for discussion may be used with entire class or assigned to individuals for class presentation:

   a inscriptions from Shelton;

b excerpts from actual cases of the law;
c a Roman comedy, Terence's *Adelphoe*, may to be used as a model for examples of material above

C. The teacher may select and adapt the following student-centered application activities as needed:

1. Class is divided into two groups, each of which is assigned to direct and perform a Roman comedy (*Asinaria* and *Menaechmi*) for their classmates
   a. Students may opt to compose a modernized version of the play, such as connecting Pygmalion and Galatea with *Mannequin* or *Cyrano de Bergerac* with *Roxanne;*
   b Students should be assigned to research Roman drama in the library in order to create scenery and costumes (particularly such topics as Roman clothing, architecture, mythology, Roman theaters).

2. Students are assigned to critique a contemporary television program from the viewpoint of an ancient Roman such as "Family Ties," "Roseanne," "Life Goes On," "Full House," or "Brady Bunch."

D. The teacher will lead follow-up discussions after each student group performance on the following topics:

1. the nature of humor and comedy;
2. the accurate/inaccurate portrayal of family roles;
3. the nature of and use of satire (political and social protest);
4. comparison and contrast of ancient family to modern family;
5. comparison and contrast of roles of ancient female characters versus contemporary portrayals of women.

E. The teacher will ask the class to make written evaluations of groups' and individuals' performances of plays on these bases:

1. responsibility, accountability, and attitude in planning and performing;
2. costumes, props;
3. understanding and application of concepts studied;
4. group member participation and cooperation throughout all stages of the project;
5. communication skills (use of language in script composition).

Resource Materials:[2]

A. Primary sources to be read by both teacher and students

1. Terence, *Adelphoe (The Brothers)*
2. Plautus, *Asinaria* and *Menaechmi*

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[2] **See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.**

3. Shelton, pp. 97-101 (inscriptions)
4. Law cases regarding family relationships: Suetonius, *Tiberius* 15; Cicero, *Pro Caelio* 7, 15, 16, 32; Seneca, *De Clementia* 1,15; Sallust, *Bellum Catilinae*, p. 39; Tacitus, *Annals* 4, 28-30.

B. Secondary sources to be read by teacher for background information

1. Dixon, pp. 13-40
2. Shelton, pp. 18-36, 59-65, 105, 168-169, 290-307
3. Rawson, pp. 1-57, 170- 200.
4. David Konstan, *Roman Comedy,* "Introduction to Roman Comedy," 15-32
5. Lyne, R. O. A. M. *The Love Poets: From Catullus to Horace, "Traditional Attitudes of Love, the Moral and Social Background,* 1-18.

Learning Outcomes: Students will:

1. Using the source materials provided, discuss social, historical, and psychological background for ancient Rome.
2. After small group work and discussion, understand and apply terms: humor, comedy, satire, as elements of Roman drama.
3. Following silent reading of selected sources, recognize and identify familial relationships (through the *paterfamilias* and/or *patria potestas*) exhibited in Roman comedy.
4. Using prior knowledge of Greek New Comedy, read Roman comedy, making note of similarities and differences.
5. After small group work and discussion, apply the concept of intertext as it pertains to the Roman comedies and to their prior Greek readings.
6. Dramatize a typical scene from Plautus or Terence.
7. Plan and devise staging, costumes, and props for their dramatic presentations (see outcome 6).
8. Through the practice and rehearsal of dramatic presentations, demonstrate the skills and value of group problem-solving.
9. Review and practice research methods in order to produce scenery, costumes, etc., for their presentations.
10. Discuss the similarities and differences between ancient Roman and contemporary American family structures as depicted in the popular entertainment of each society.
11. Students will practice and sharpen higher level thinking skills, especially synthesis and evaluation through peer-evaluation and follow-up discussion.
12. Students will apply literary terms by writing their own situational comedy and/or modern revision of a Roman drama.

Enrichment and Extension:

1. Students will write their own situational comedies which demonstrate understanding of typical Roman family roles and the elements of comedy as they apply to the family structure, i.e., role reversals. Accompanying each script must be an explanation and analysis of the work in terms of its support or refutation of Roman familial roles and their relation to the comedy at hand. This activity can be an individual

or group assignment; acting of scripts is optional and may be live or videotaped.

2 Classroom or individual viewing of "A Funny Thing Happened on the Way to the Forum" and analysis of the family relationships as well as the elements of comedy or satire.

SAMPLE LESSON PLAN

Teaching Objective: In a preliminary way, to compare and contrast family structures in ancient Roman and contemporary American societies, as depicted by popular entertainment.

Materials:

1. Film or videotape of "A Funny Thing Happened on the Way to the Forum"
2. Videotape of one of the following sitcoms: "Family Ties," "Roseanne," "Life Goes On," "Full House," or "Brady Bunch."

Procedures and Activities:

1. Students will view excerpts from videotapes, noting familial relationships as listed in a given handout (i.e., husband-spouse, father-son, etc.).
2. Students will be divided into small groups to discuss the treatment of familial relationships in both cultures and to write a paragraph which compares the familial codes exemplified by the two cultures.

Learning Outcomes: Students will:

1. Assess familial situations as representative samples of a society.
2. Evaluate comic situations as expressions of the mores of society.
3. Employ the use of collaborative learning.

Plautus and Shakespeare: Family Humor through the Ages

Time Line: 4-5 weeks

Rationale and Setting: Humor, a necessary element for laughter, is a basic ingredient in overcoming the normal and abnormal daily stresses one encounters. Humor in the family has undergone many changes throughout the ages as have our societal mores. Through humor we have a worthy vehicle for the transmission of both intracultural and intercultural values.

This unit shows the relationship between the plays of Plautus and Shakespeare and how the humor in each reflects different cultural values. This unit is appropriate for combined world cultures and language arts classes in the tenth through the twelfth grades. It is especially useful after the study of Greek culture.

Teaching Objectives:

1. To instruct students in the use of a contextual approach to literary criticism. Emphasize the importance of setting and family relationships.
2. To facilitate the study of Plautus' *Menaechmi* through instruction in Roman value terms (both societal and familial) and Readers' Theater.
3. To identify the costumes worn by Roman actors and their correspondence to Roman familial roles.
4. To examine the differences in Elizabethan and Plautine values and humor.
5. To examine concepts and terms that are pertinent to Plautine and Elizabethan humor.
6. To translate Shakespeare's English into modern English.
7. To sharpen research abilities and library skills.
8. To provide the opportunity for students to perform skits, plays, and role modeling in front of their peers.
9. To examine humor as a means of enhancing a healthy life.
10. To work effectively with a partner and a group.

Classroom Materials:

1. Inexpensive blank cassette tapes
2. Newsprint
3. Magic markers
4. Poster paper or 12 x 18 construction paper; unlined paper for family tree
5. Old magazines, etc., to use for collage (poster) pictures

6. Glue, tape, scissors
7. Plautus' *Menaechmi* (English and Latin)
8. Text of Shakespeare's *The Comedy of Errors*
9. Elizabethan/Plautine value terms list
10. Inexpensive blank video tapes
11. Videotape of Shakespeare's *The Comedy of Errors*
12. Videotape of the film, "A Funny Thing Happened on the Way to the Forum"
13. Overhead projector, transparencies, and markers
14. VCR, television

Resource Materials for Teachers:[1]

Written Materials:

1. Cousins, Norman. *Anatomy of an Illness as Perceived by the Patient. Reflections on Healing and Regeneration.*
2. Craig, Hardin, ed. *The Complete Works of Shakespeare*, pp. 71, 80-100.
3. Duckworth, George E. *The Nature of Roman Comedy.*
4. Earl, Donald. *The Moral and Political Tradition of Rome*, pp. 11-43.
5. *King James Bible*
6. Konstan, David. *Roman Comedy*, pp. 15-32, 115-129.
7. Muir, Kenneth. *Shakespeare's Comic Sequence*, pp. 15-22.
8. Newman, Karen. *Shakespeare's Rhetoric of Comic Character*, pp. 44-56, 77-84.
9. *Oxford English Dictionary*
10. Plautus. *Menaechmi.*
11. *Riverside Shakespeare.* Houghton-Mifflin, 1974, pp. 79-105.
12. Segal, Erich. *Roman Laughter: The Comedy of Plautus*, pp. 15-41.
13. Shakespeare, William. *A Comedy of Errors.*
14. Shelton, Jo-Ann. *As the Romans Did.* 1988.
15. Williamson, Marilyn. *The Patriarchy of Shakespeare's Comedies.* pp. 11-24.

Software:
"The Family Tree Maker," created by Banner Blue (IBM compatibles)

Videos:
"Big Business"
"A Comedy of Errors"
"The Parent Trap"
"The Patty Duke Show"

Learning Activities:

1. Humor Timeline: Comedy revealed in successive generations. (See Edith Hamilton, *The Roman Way,* "Comedy's Mirror," p. 11, or Duckworth or Konstan above. Introduce also excerpts from Cousins' book, see above).

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[1] **See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.**

The teacher will initiate classroom discussion about what is funny to students and why by asking these or similar questions:

1. What was funny when you were little that does not seem funny now? Why has your opinion of it changed?
2. What did/do your parents think is funny? Do you? Why or why not?
3. Consider what was funny in the 60's and 70's. Why were these TV shows considered funny? (Show videotaped excerpts if available.)
   a) "Smothers Brothers"
   b) "Mr. Ed"
   c) "Bewitched"
   d) "Leave It To Beaver"
   e) "Ozzie and Harriet"
4. What did/do your grandparents/great-grandparents (or older people you know) think was/is funny?
   a) Use a taped oral interview
   b) See examples of interview sheet (see Appendix "A")
5. Construct a timeline using shelf paper and magic markers (2 days)

2. The teacher will employ the Contextual Approach to Literary Criticism, using these steps:

a. Introduce this method and include Williamson's definition of "ideology" (see article above)
b. Introduce and discuss group research projects. Research topics may include the social and intellectual settings of Plautus' *Menaechmi* and Shakespeare's *The Comedy of Errors* including the familial values of the respective time periods of the plays (2nd century B.C. and Elizabethan England).
c. Divide into groups, assign topics to groups (or have each group select its own topic from list), develop a group approach (teacher directed), research topics, create a poster (collage, original art, magazines, tracings, etc.) to reflect the key concepts found in the research, formulate an outline of these ideas, present the outlines orally, and show the posters. The students will include a bibliography, briefly annotated, of at least three sources (one of which may be an encyclopedia).
d. Project presentations (above): about 3-5 presentations a day; students should take notes on presentations other than their own for reference purposes (8 days).

3. Read Plautus' *Menaechmi*

a. Synopsis of the play and character sketches (if available the drama/art teacher may be a guest speaker to discuss and show examples of Roman theatre, plays, costumes, and staging)

b. Read (as a Reader's Theater) Plautus *Menaechmi* and discuss along the way family relationships, value terms (see list below), humor in the play, and the social statement Plautus is making (whether intentionally or not). (Note: One option is to have the reading videotaped for viewing after the students have watched a performance of Shakespeare's *A Comedy of Errors*.) The following Roman value terms need to be isolated during student discussion:
   1) *Pietas*

2) *Dignitas*
3) *Virtus*
4) *Auctoritas*
5) *Amicitia*
6) *Fides*

See Donald Earl's discussion of these values in Resource Materials for Teachers

d. Wrap up this part of the unit by using a writing assignment. Pair the students and have them pretend they are a father and a son who have just seen *Menaechmi* on stage in second-century Rome. Have each write about his reaction to the play and how he felt about having his father/son along. Some pairs might write pretending they are mothers and daughters attending. Students will discuss value terms, vocabulary, and information from the background projects in 2b-d above. Incorporate grammar skills in the form of sentence openers and sentence combining ideas (5 days).

4. Watch Shakespeare's *The Comedy of Errors*.

a. The teacher presents a synopsis of the play and character sketches, by drawing connections with Plautus' *Menaechmi*. Remind the students about costumes used in Elizabethan theater. Review notes from the background information projects presented earlier. See 2b-d.

b. Watch the movie of Shakespeare's *The Comedy of Errors*.

1)Make students responsible for completing a "viewing guide" (questionnaire) to ensure that they have watched the movie.

2)This viewing guide should include many questions on value terms, family relationships, and comparisons/contrasts to Plautus' *Menaechmi* (see Appendix B for a sample of the viewing guide to *Menaechmi* and *The Comedy of Errors*).

3)Teachers and students will want to stop along the way while viewing this comedy to discuss concepts, terms, etc. pertinent to the segment just reviewed.

c. Wrap up this segment of the unit by using a writing assignment. Have the students choose from the list below a scene from Shakespeare's *The Comedy of Errors* and Plautus's *Menaechmi* and translate (interpret and paraphrase) the passage into modern English, editing and adapting the scene to reflect modern familial/societal values and language. The teacher should demonstrate this activity for the students, step-by-step, before asking the students to begin the assignment. See Appendix C for an example of a model translation/transvaluation which teachers may use for class demonstration. Choices for students to translate/transvaluate might include the following sections of Shakespeare's play:

1) Act II, Scene II, Lines 7-109
2) Act IV, Scene III, Lines, 45-96
3) Act IV, Scene IV, Lines 40-113.

Students may wish to find other passages with their teacher's approval. Remedial students may be given simpler lines to work with. (9 days).

5. Unit wrap-up

a. Make a family tree to include each character of Plautus' *Menaechmi* showing each relationship to the other and stating each character's occupation. Note: there is computer software available that will create a family tree. See Resource Materials for Teachers.

b. Do the same for Shakespeare's *The Comedy of Errors*.

c. If possible, use the overhead to superimpose these family trees and see the similarities and/or differences. The teacher may choose one or two of the students' trees to make overhead transparencies for this presentation.

d. Concluding discussions will examine the universality of humor, i.e. what continues to be humorous throughout the ages and why.

e. Discuss with the students the Enrichment/Extension activities. The teacher may wish to require one of these for extra credit work.

Learning Outcomes: Student will:

1. In cooperation with other students in groups, analyze familial humor through the ages, moving from a present orientation backward, by creating a humor timeline.

2. Demonstrate an understanding of each play through researching the social setting, language, and author.

3. Share the results of research in an oral presentation.

4. Apply Roman value terms in written and oral analyses of *Menaechmi*.

5. Explore the relationships between Roman fathers and sons and mothers and daughters through the composition of a conversation between pairs of the same gender once students have read the *Menaechmi*.

6. Compare/contrast *Menaechmi* and *The Comedy of Errors* through viewing Shakespeare's play, answering teacher prepared questions, and discussing background information of each.

7. Assess the change in word meanings (denotative and connotative), language usage and mechanics, and concepts of humor which have occurred since the Elizabethan period by transferring Shakespeare's English into contemporary English.

8. Evaluate familial and filial relationships through the creation of family/friendship tree of the characters from each play studied.

Enrichment/Extension Activities:

1. Students may choose to translate/transvaluate one of the following scenes from *The Comedy of Errors* into modern day language and values (see Appendix C). If another scene is chosen, it must be done with the teacher's approval.

a. Act II, Scene II, lines 7-109;
b. Act IV, Scene III, lines 45-96;
c. Act IV, Scene IV, lines 40-113.

2. Students may watch the movies "Big Business" or "Parent Trap" in order to compare humor from the *Menaechmi* and *The Comedy of Errors* with them. Special attention should be given to the use of twins.

3. Students may create a bulletin board which could compare Plautine, Elizabethan, and modern humor.

4. Using the *Oxford English Dictionary*, students may research the etymology of modern humorous words, especially those having to do with familial relationships.

5. Students may translate a scene from Plautus into modern English.

6. Students may write a paper which analyzes the influence of the *Menaechmi* upon Shakespeare.

7. Students may make a newspaper containing stories that depict scenes from either play.

8. Construct a diorama (a miniature model with set and characters) of one of the scenes from either play.

APPENDIX A

What follows is a list of questions which may be used as a guideline to interviewing parents, grandparents, other relatives, and acquaintances who may be able to give an insight into humor from their era. The persons being interviewed should concentrate on their adolescent years and before. The questions may be revised to reflect the abilities of students.

1. Did you, as a family, listen to comic radio programs? Which ones?

2. Did you, as a family, watch comic television programs? Which ones?

3. Who was your favorite fictional character?
(Modern examples: Roger Rabbit, Cliff Huxtable, Doogie Howser)

4. What or who were the topics/targets of humor? How often was the family the setting for humor?

5. Retell your favorite joke or humorous story (must be rated G).

APPENDIX B

VIEWING GUIDE

1. Does the humor of *The Comedy of Errors* lie with the characters or in the situations? Is this true for *The Menaechmi?*

2. Name three characters Shakespeare introduced who were not in *Menaechmi.*

3. What familial relationships do the servants of the main characters have in each of the plays?

4. Give an example in Act I, Scene I of the Shakespeare play, that shows Aegeon not behaving like a typical paterfamilias (lines 70-80). Is there a similar example of this behavior in *The Menaechmi?*

5. Do the Antipolus pair or the Dormio pair have the familiar master-servant relationship? Why or why not?

6. What qualities of a matron do the wives in the two plays possess?

7. Is the husband/wife relationship in each play an example of a good Roman marriage?

8. What brotherly advice did one Dormio give the other at the very end of the play?

9. Contrast the roles of the wife, the courtesan, and the marriage in pre-Christian *Menaechmi* and the post-Christian *A Comedy of Errors.*

APPENDIX C

MODELING ACTIVITY

This activity is for teachers to perform with or for their students to interpret, paraphrase, and transvaluate *The Comedy of Errors,* Act III, Scene I, lines 1-38. (Note: The language may need to be changed to better suit younger readers.)

E.Ant. Sorry I'm late, Dr. Angelo, but my wife's really a bitch when I stay out late! Tell her, please, that I've been at your shop supervising the making of her expensive necklace, and tell her you'll bring it to her as soon as it's finished. Anyway, this really weird guy here (pointing to E. Dormio) jumped my case this morning at the mall - He said I had accosted him, stole $500 from him, and lied about having a wife and home around here! (To E. Dormio) You drunk, you, what are you talking about?

E. Dor. You can protest all you want, but I know what happened: You beat me up in the mall (I still have your handprint ups.de a' my head t' prove it.) If my skin was a piece a' paper and your slaps were ink, your own handwriting would be here on my head!

E Ant You lying jackass!

E Dor It's only fair, being abused as I have been, that I should fight back, and that you - high and mighty as you are - would add insult to injury and call me a "jackass "

E Ant (Ignoring E Dor, to Balthazar as he escorts him to a local whorehouse where he usually does "business") You seem to be in a bad mood, Balthazar, cheer up and have a nice day!

Balth Thanks for the sentiment - I really am glad to hear I'm welcome, though.

E. Ant. Well, if you're welcome, forget the superficial sentimentalities.

Balth. Yeah, anybody can say, "Have a nice day" - but it doesn't really mean anything, does it?

E Ant Nope - just words.

Balth Yeah Now a sincere welcome by a friend is REALLY heartening

E Ant Right! And though I may not have much, you're always welcome You might get more food somewhere, but not better company. Oh, I've been locked out of the house; go yell for someone to let us in

E Dor Maude, Luella, Hanna, Ethel, Hortense, Thelma Lou!

S Dor [Within] Idiot, fool, imbecile, blockhead, lamebrain, jackass! Either get away from the door or sit down on the porch, why are you trying to conjure up six whores when you can't even successfully handle one!!? Get away from that door!

E. Dor. What's going on? Why is my boss standing out on the street instead of going in?

S Dor [Within] He'd better get inside somewhere before he catches cold

E Ant. Hey! Who's in there? Hey, open the door!!

Vergil's *Aeneid*: Romans Defined by the Family

Time Line: 3 weeks

Rationale and Setting: This unit is designed for Latin and English students in grades 10 - 12. Its purpose is to examine Vergil's *Aeneid* through the perspective of the Roman family with emphasis on gender roles, male (lionized by the culture) and female (assumed and most often not emphasized).

Teaching Objectives:

1. To identify male and female family relationships such as father-son, husband-wife, and sister-sister in Roman terms.

2. To identify familial roles among selected characters in the *Aeneid*, comparing male roles, traditionally emphasized in the culture, with female roles, often treated differently from male roles in literary works.

3. To identify selected lines of the *Aeneid* as examples of these Roman gender roles by examining the ideal Roman traits of *pietas, dignitas, auctoritas,* and *virtus*.

4. To use role playing to compare and contrast characters in the *Aeneid* in respect to their male vs. female role relationships.

5. To give students an opportunity to deduce principles of Roman gender roles and familial relationships via panel discussion.

6. To write an analytical essay.

Classroom Procedures and Activities:

1. As a preparatory activity, students will investigate gender roles and relationships in their own families by choosing an ancestor and preparing a list of questions which might be used to interview this ancestor if the opportunity were available. Questions should be collected and discussed in small groups. The teacher will need to help students analyze the underlying assumptions which each question contains so that students will understand well that these questions all reflect a changing set of values concerning gender roles in contemporary American culture.

2. Students will read and discuss a summary of the entire *Aeneid* such as the one in Chapter 3 of Lee's *Fathers and Sons in Vergil's Aeneid: Tum Genitor Natum* (94-109).

3. Students will read and discuss Book VI of the *Aeneid,* paying close attention to the questions Aeneas asks the male and female inhabitants of the underworld and to allusions to their *pietas, dignitas, auctoritas,* and *virtus*, and at the same time noting their familial relationships to Aeneas and each other.

4. Students will be paired to read selected passages of the *Aeneid* looking for lines relating to an assigned character (see Appendix A) from the epic which reveal the following information about each character: a) the character's familial relationship with some other character such as father-son, husband-wife, mother-son, or sister-sister, and b) the exemplification of Roman ideal male values of *pietas, virtus, dignitas,* and *auctoritas*. The purpose of this activity will be to understand the varying kinds of emphasis the Romans put on female gender roles vs male gender roles. (Students may also use other reference books such as the *Oxford Classical Dictionary*.) Student groups will report to the class their findings.

5 After selecting topics from a teacher-generated list, students will write essays which deal with Roman male-female familial relationships and traditional values of *pietas, auctoritas, virtus,* and *dignitas* (for suggested topics, see Appendix B).

Classroom Materials:[1]

1 Summary of *Aeneid* (see Distler, Paul *Vergil and Vergiliana,* pp 94-107)
2. Vergil. *Aeneid*.
3. List of characters to be used for unit and passages to read for familial relationships and traditional male Roman character traits of each character (see below).
4. Possible essay questions (see below).

Resource Materials for Teachers:

1 Castellani, Victor. "Anna and Juturna in the *Aeneid*."
2. Vergil. *The Aeneid*.
3 Lee, M. Owen. *Fathers and Sons in Vergil's Aeneid:* Tum Genitor Natum.
4. Rawson, Beryl, ed. *The Family in Ancient Rome: New Perspectives*.
5. Shelton, Jo-Ann. *As the Romans Did*.
6 Wilhelm, Michelle Pach. "Venus, Diana, Dido and Camilla in the *Aeneid*."

Learning Outcomes: Students will:

1. Refine analytical and writing skills.

2. Recognize societal codes and the ways in which they determine gender roles in contemporary American society and in Roman society as seen in Vergil's *Aeneid*.

APPENDIX A

For use with Activity 4 above: The following characters of the *Aeneid* may be used for the passage scan in small groups. Two students will sign up for each character. After considering sections in the *Aeneid* which

[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

pertain to these characters, students may also want to consult the *Oxford Classical Dictionary*.

Aeneas	Amata
Dido	Cybele
Creusa	Juturna
Ascanius	Turnus
Anchises	Pallas
Venus	Evander
Anna	Camilla
Juno	

Appropriate sections from the *Aeneid*:

Aeneas:	Book II, 730-1045; Book X, 348-355
Dido:	Book IV
Creusa:	Book I, 107-125
Ascanius:	Book IX, 360-394 & 869-876
Anchises:	Book II, 833-846 & 921-935; Book VI, 1179
Venus:	Book VIII, 496-527; Book X, 24-115
Anna:	Book IV, 43-82, 606 ff., 690-722, 881-890 & 930-978 (Read also the sections on Dido to get reaction.)
Juno:	Book I, 312-425, 907-940 & 1072-1140
Amata:	Book VII, 467-647; Book XII, 77-91
Cybele:	Book VI, 187 & 1050-1057
Juturna:	Book XII, 187-208, 305-327, 335-364, 856-879, 915-923, 1145-1165, 1175-1202
Turnus:	Book X, 660-690; Book XII
Pallas:	Book VIII, 138; Book X, 580
Evander:	Book VIII, 388-401
Camilla:	Book VII, 1104-1122; Book XI, 733-810; Book X, 735-815

APPENDIX B

For use with Activity 5 above: Teachers may select from these questions:

1. Choose a character from the *Aeneid* (such as Creusa) and discuss Vergil's development of the character in reference to traditional male and female roles.

2. Choose a character from the *Aeneid*. Of the four Roman values we have discussed, which one does Vergil emphasize in his portrayal of this character? For example, how does Vergil color Creusa as a person of great *pietas?* Does Creusa's *pietas* make her character more traditionally feminine or masculine?

3. Discuss the Roman value of *pietas*. Give specific examples from Books II and IV which support Aeneas' claim to *pietas* (through family, god, and country).

4. Compare and contrast the roles of Creusa and Dido. How did Creusa gain *auctoritas?* Which role better exemplifies Roman values? Why? (see Book II, 1007-1025 and Book IV, 416-455.)

5. After reading a segment of *Joe Paterno: By the Book*, discuss Paterno's understanding of *pietas* and *auctoritas*. Compare it with the treatment of these virtues as Vergil develops them.

6. From your readings, assess Vergil's attitude toward female roles; contrast the relationship between Amata/Lavinia and Anchises/Aeneas.

7. Which member of your family displays any <u>one</u> of the four Roman values we have discussed (*pietas, auctoritas, virtus, dignitas*)? Tell **how** your relative demonstrates this quality.

From Greek to Roman: Transformation of Family in Vergil's *Aeneid*

Time Line: 2-3 weeks

Rationale and Setting: As culmination, at the end of the senior year, students need to begin to define the Humanities as a process of exploring literature and to recognize that the disciplines involved have been constructed on modes of interpretation and sets of rules governing the production of texts within specific cultures and specific historical settings. With this recognition, students are able to comprehend that the tools used to build texts are language and behavioral codes understood by and within the temporal and cultural restraints that produced each piece; and that each piece to which they have been exposed in their studies can be viewed as an intertext (see definition below) of what has preceded and/or of what follows. The use of the paradigm of the family, particularly the father-son relationship, is clearly sensitive, and some present-day students may have difficulty dealing with it. In the teaching of the unit emphasis can be placed on what a strong, positive, male figure is or can be to the student, whether this figure exists in a familial relationship or not. Conversely, the ways in which ancient Roman authors handle female gender roles in literature may help contemporary students examine carefully the strong female familial roles which in many cases sustain current family life.

Teaching Objectives:

1. To establish a usable and easily recognized definition/concept of sign, code, text, intertext.
2. To establish a non-literary understanding of the concept of text.
3. To apply these concepts in an exercise demonstrating intertext using Homer's *Iliad* and Vergil's *Aeneid*.
4. To have students recognize the place and function of social codes found in cultures and to identify the distinctions which give them significance.
5. To analyze with the students how people's experiences and educational backgrounds determine their perception of their culture and literature.
6. To interpret, using the concept of intertext, the metaphor of the family as found in the *Odyssey*, *Iliad*, and *Aeneid*.
7. To apply the concepts of sign, code, text, and intertext to other works the student has experienced.
8. To determine the meaning, function, and purpose of the humanities approach.

Classroom Procedures and Activities:

1. Students will be divided into groups of bugs, viruses, birds, foresters, and little children. Each is told to define a tree to its specific audience of peers or young (e.g., papa ant telling small ant).

2. With a brief historical background, the teacher will define "sign" and "signified," setting a framework for this unit. (See appendices A and B as well as a literary criticism textbook on de Sausure, e.g., Terry Eagleton.)

3. In establishing a definition/concept of societal code, the teacher will direct a class discussion on traditional male and female roles in the dating patterns of the students' peers.

4. Through the use of Peradotto's "Menus" (see Appendix C), the teacher will solidify the concept of code.

5. Students will be directed to generate ideas of other societal codes which affect them (e.g., lining up in cafeteria, classroom behavior)

6. Students will identify various lists and how they know what they represent (e.g., grocery list, vacation packing list—Peradotto's "Menus" [see Appendix C] may be useful).

7. Students will view and discuss various familiar architectural designs in relation to societal codes (e.g., "Golden Arches," medieval temple, classical temple).

8. Having completed 6 and 7 above, students will acknowledge that every facet of human life can be viewed as a societal code by writing a paragraph or two, explaining this concept and providing examples.

9. Read *Iliad*, Book 9, lines 209-224, *Aeneid*, Book 1, lines 286-291, and *Tom Jones* (also see the movie) to establish the value of intertext in perceiving societal codes, particularly for comparison of feast scenes.

10. After completing procedure 9, students will discuss societal codes as a genre of communication necessary to a culture.

11. With a brief historical background, the teacher will define "intertext," setting a framework for this unit, having established that cultures produce the distinctions in societal codes.

12. Students, through the concept of intertext, will review the following passages: *Iliad*, Book 22, lines 33-130, *Odyssey*, Book 6, lines 150 and following, *Aeneid*, Book 6, lines 679-end of Book 6, *Aeneid*, Book 11, lines 205-250, to determine the changing metaphor of the father-son relationship in the culture. (See Teacher Resources below.)

13. Use a Venn diagram[1] to compare/contrast the Greek and Roman epics and their treatment of familial relationships

Learning Outcomes: Students will:

1 Write a definition of sign, code, text, and intertext, and give examples from literary works.

2 Compare and contrast the shields of Achilles (*Iliad*) and Aeneas (*Aeneid*) as functions of text and intertext.

3 Determine the place, function, and distinctions of societal codes by writing a comparative essay that includes codes from a Roman and modern day perspective.

4 Prepare a time line of intertexts starting with the *Iliad* and ending with a representative modern novel (e.g., *Watership Down, Demian),* including those representative pieces that have similar themes.

5 Demonstrate knowledge of the changing father-son relationship in the chosen literature through creation of a semantic map.

6 Write an evaluative essay on the humanities program, discussing the humanities as the study of texts.

Resource Materials:[2]

1. Homer. *The Iliad.*
2. Homer. *The Odyssey.*
3. Virgil. *The Aeneid.*
4. Gransden, K.W. *Virgil's Iliad - An Essay on Epic Narrative.*
5. Distler, Paul F. *Vergil and Vergiliana.*[3]
6. Fielding, Henry. *Tom Jones.*
7. Film/videotape of "Tom Jones."

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[1] The Venn diagram consists of two intersecting circles (see example below). It may be used to illustrate the relationship of two groups or sets of statements or facts. In this case, the circle on the left represents those statements/facts which a Homer's *Iliad* contains about a particular action/event/character; whereas, the circle on the right represents those statements/facts which Vergil's *Aeneid* contains. The space where those circles intersect and overlap (marked "Both") represents those statements/facts which both sources, Homer's *Iliad* and Vergil's *Aeneid,* share. Thus by use of this diagram, the similarities and differences between two literary sources can be shown to students in a graphic way.

[2] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

[3] This source is particularly useful in giving a brief overview of the three ancient epics emphasized in this unit.

8. Culler, J. "Beyond Interpretation," Chapter 1, in *In Pursuit of Signs*, (see Appendix A for a digest).
9. Scholes, R. "The Humanities, Criticism, and Semiotics." in *Semiotics and Interpretation*, Chapter 1 (see Appendix B for a digest).
10. For useful definitions of terms which have appeared thus far, see Teacher Resources below.
11. Peradotto, John, "Myth and Other Languages," *Classical World* 77, no 4 (March-April 1984) 17-35 (see Appendix C for excerpts)

Teacher Resources:

1. The following definitions may be useful:

> **TEXT** – A set of signals transmitted through some medium from a sender to a receiver in a particular code or set of codes. The receiver, perceiving these signals as a text, proceeds to interpret them according to the codes that are available and appropriate.
> **CODE** – To "make sense" of anything requires that we possess a system of thought, a code, that enables us to do so.
> **SIGN** – A sign is a double entity, consisting of a signifier (signal) and signified (thing meant or concept). It is something that stands for something else to somebody in some respect or capacity. A sign has an *object* to which it refers, an *interpretant* which it generates in the mind of its interpreter, and a *ground* upon which the interpretation is based. "Sign" as here defined covers most of the meanings intended by the word "symbol."
> **INTERTEXT** – Just as signs refer to other signs rather than directly to things, so texts refer to other texts. The artist writes and paints, not from nature but from his or her predecessor's way of textualizing nature. Thus, an intertext is a text lurking inside another, shaping meanings, whether the author is conscious of this or not. "The claims some literature makes to originality, to realism, to physical accuracy of description have ultimately to be seen in [a] depleting light. To the semiotician, most works of literature, in emitting messages that refer to themselves, also make constant reference to other works of literature. As Julia Kristeva has pointed out, no 'text' can ever be completely 'free' of other texts. It will be involved in what she has termed the *intertextuality* of all writing." (Terence Hawkes) [For our purposes, this intertextuality is the result of the reader's activity, his/her interpretation of the *Aeneid* using the literary codes of the epic and his/her knowledge of all other epics.]

2. The following passages mentioned in Classroom Procedures and Activities, 11, can be used for illustration of the father-son relationship in these possible manners:

Iliad, Book 22, lines 33-130: This passage shows Priam pleading with Hector not to fight with Achilles. This illustrates society's expectations of a son's responsibility to subjugate his needs and desires to his father's.

Odyssey, Book 16, lines 150 and following: This illustrates a formulaic recognition scene between Odysseus and Telemachus. It can be used to show the formulaic pattern of a recognition scene, the depth of emotional support the Greeks felt was a component in a father-son relationship.

Aeneid, Book 6, lines 670-end of book: In this passage, Aeneas meets his father in the underworld and receives from him the purpose and future of their descendants. It can be used to show the continuing respect for the *paterfamilias*, the emphasis the Romans placed on family and lineage.

Aeneid, Book 11, lines 205-250. This passage shows Evander mourning for his son, Pallas. It can be used to illustrate the expectations of a father for correct filial behavior. It can also be used as a comparison to the *Iliad*, Book 24, lines 491-552 (Priam pleads with Achilles for Hector's body)

Appendix A

J. Culler, *In Pursuit of Signs*, Chap. 1: "Beyond Interpretation" (Digest)[4]

ORIGINS OF THE SEMIOTIC PERSPECTIVE

In laying the foundation of the Semiotic Perspective, the offerings of de Saussure and Charles Peirce are in various ways complementary. Moreover, they occasionally reach the same conclusion though beginning with different assumptions. Saussure, taking the linguistic sign as the norm, argues that all signs are arbitrary, involving a purely conventional association of conventionally delimited signifiers and signifieds; and he extends this principle to domains such as etiquette, arguing that however natural or motivated signs may seem to those who use them, they are always determined by social rule, semiotic convention. Peirce, on the contrary, begins with a distinction between arbitrary signs, which he calls 'symbols,' and two sorts of motivated signs, indices and icons; but in his work on the latter he reaches a conclusion similar to Saussure's. Whether we are dealing with maps, paintings, or diagrams, 'every material image is largely conventional in its mode of representation.' We can only claim that a map actually resembles what it represents if we take for granted and pass over in silence numerous complicated conventions. Icons seem to be based on natural resemblance, but in fact they are determined by semiotic convention. Despite their different points of departure, Saussure and Peirce agree that the task of semiotics is to describe those conventions that underlie even the most 'natural' modes of behavior and representation.

Semiotics can be seen as the logical outcome of an intellectual reorientation that had been under way for some time. In 1945 the philosopher Ernst Cassirer wrote that "in the whole history of science there is perhaps no more fascinating chapter than the rise of the new science of linguistics. In its importance it may very well be compared to the new science of Galileo which in the seventeenth century changed our whole concept of the physical world." For Cassirer what was revolutionary in linguistics was the primacy granted to relations and systems of relations. Noises that we make have no significance by themselves; they become elements of a language only by virtue of the systematic differences among them, and these elements signify only through their relations with one another in the complex symbolic system we call a 'language'....

To be comparable with Galileo's new science, linguistics would have to change the way in which we think of the universe, or at least of the social and cultural universe. For this to happen, it would have to become a model for thinking about social and cultural activities in general. In short, now that semiotics exists it is easy to see that Cassirer's statement implicitly predicts what semiotics explicitly does: that we come to think of our social and cultural world as a series of sign systems, comparable with languages. What we live among and relate to are not physical objects and

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[4] Digest made by Professor Frank Mininni, Department of Philosophy, Marshall University.

events; they are objects and events with meaning: not just complicated wooden constructions but chairs and tables; not just physical gestures by acts of courtesy or hostility. As Peirce says, it is not that we have objects on the one hand and thoughts or meanings on the other; it is, rather, that we have signs everywhere, some more mental and spontaneous, others more material and regular.'

If we are to understand our social and cultural world, we must think not of independent objects but of symbolic structures, systems of relations which, by enabling objects and actions to have meaning, create a human universe. Several major works of the period ....forcefully asserted the primacy of the symbolic dimension in human experience....Semiotics seeks to describe the underlying systems of distinctions and conventions that enable objects and activities to have meaning....

We can argue, organizing the history of our modernity from the perspective of the sign, that the crucial insights which semiotics develops lie further back, in the work of Marx, Durkheim, and Freud, who insisted on the primacy of the social facts. Human reality cannot be described as a set of physical events, and in focusing on social facts, which are always of a symbolic order, Marx, Freud, and Durkheim dramatically showed that individual experience is made possible by the symbolic systems of collectivities, whether these systems be social ideologies, languages, or structures of the unconscious...

THE METHODS OF SEMIOTIC ANALYSIS

Hence we see that semiotics enables us to perceive a general tendency... to stress the role of symbolic systems in human experience and thus to think in terms not of autonomous objects by of systems of relations...Lévi-Strauss argues that the anthropologists might learn more directly from linguistics ... which 'ought to play the same renovating role for the social sciences that nuclear physics played for the exact sciences.' In reducing the apparent chaos of speech sounds to an order, phonology moved 'from the study of conscious linguistic phenomena to that of their unconscious infrastructure.' A speaker of a language is not consciously aware of the phonological system of his language, but an unconscious system of distinctions and oppositions must be postulated to account for the fact that he interprets two physically different sound sequences as instances of the same word (e.g. 'aunt' may be pronounced 'ant', 'aaant'), yet in other cases distinguishes among sequences which are acoustically very similar (e.g.Aunt Jane killed the ants). Phonology reconstructs an underlying system, and in so doing it focuses not on terms or individual elements but on relations. Sounds of a language are not defined by some essential properties but by a series of functional distinctions. I can pronounce *cat* in various ways so long as I maintain a distinction between *cat* and *cut, cad, part, port, pert,* etc. The example of linguistic , Lévi-Strauss argues, teaches the anthropologist that he should try to <u>understand</u> phenomena <u>by considering them as manifestations of an underlying system of relations</u>. To describe that system would be to identify the oppositions which combine to differentiate the phenomena in question....

In speaking of understanding as a process of reducing one type of reality to another, Lévi-Strauss explicitly avoids the model of causal explanation. The type of explanation which he offers in his analysis may on occasion be projected in time and treated as a causal analysis, but that is never its central or defining feature. Structural explanation...relates objects or actions to an underlying system of categories and distinctions which make them what they are. In this perspective, to explain phenomena is not to discover temporal antecedents and link them in a causal chain but to specify the place and function of the phenomena in a system.....The distinction between what linguistics calls *synchronic* description--the analysis of a system without respect to time--and *diachronic* analysis the attempt to construct a historical evolution--has become a major criterion in characterizing research. Increasingly, even in fields where *scholarship* was previously presumed to mean *historical research* attention has turned to synchronic analyses. To understand social and cultural phenomena, whether they be congressional committees, neckties, or cross-country skiing, is not to trace their historical evolution but to grasp their place and function in various systems of activity and to identify the distinctions which give them significance.....Treating as signs objects or actions which have meaning within a culture, semiotics attempts to identify the

rules and conventions which, consciously or unconsciously assimilated by the members of that culture, make possible the meanings which the phenomena have. ... Information about meaning--whether particular actions are considered polite or impolite, whether a musical sequence seems resolved or unresolved, whether an object connotes luxury or penury--is therefore crucial, since what the analyst wishes to do is to isolate those distinctions which are responsible for differences of meaning.

For example...one who sets out to study clothing in a culture would ignore many features of garments which were of great importance to the wearer but which did not carry social significance. To wear bright garments rather than dark may be a meaningful gesture, but to opt for brown rather than gray might not. Length of skirts might be a matter of purely personal preference, whereas choice of materials would be rigidly codified. In attempting to reconstruct the system of distinctions and rules of combination which members of a culture display in choosing their own garments and in interpreting those of others as indications of a particular lifestyle, social role, or attitude, the semiotician would be identifying the distinctions by which garments become signs....

SEMIOTICS AND LITERARY STUDIES

The best way to illustrate the complex and self-reflective progress of a semiotic enterprise is to consider what semiotics has done.....for the study of the most complex of sign systems, *literature*. Literature is the most interesting case of semiosis for a variety of reasons. Though it is clearly a form of communication, it is cut off from the immediate pragmatic purposes which simplify other sign situations. The potential complexities of signifying processes work freely in literature. Moreover, the difficulty of saying precisely what is communicated is here accompanied by the fact that signification is indubitably taking place. One cannot argue, as one might when dealing with physical objects or events of various kinds, that the pheomena in question are meaningless. Literature forces one to face the problem of the indeterminacy of meaning, which is a central if paradoxical property of semiotic systems. Finally, unlike so many other systems which are devoted to ends external to themselves and their own processes, literature is itself a continual exploration of and reflection upon signification in all its forms; an interpretation of experience; an exploration of the creative, revelatory, and deceptive powers of language; a critique of the codes and interpretive processes manifested in our languages and in previous literature. Insofar as literature turns back on itself and examines, parodies, or treats ironically its own signifying procedures, it becomes the most complex account of signification we possess.

But if literary works make it clear that one cannot set limits to the signifying process and define once and for all the appropriate system of conventions, they also provide conclusive evidence for the existence of a semiotic system which makes literature possible. Just as violations of etiquette testify to the existence of conventions which make it possible to be polite or impolite, so the flouting of linguistic and literary conventions by which literary works bring about a renewal of perception testifies to the importance of a system of conventions as the basis of literary signification. Precisely because literary works so often attempt to achieve their effects by parodying or treating ironically previous conventions, by ending in unexpected ways or using details in ways which will surprise readers, it is important, for any account of literature, to try to define the underlying systems of conventions, to characterize literature as an institution....

The goal of a semiotics of literature is to develop a poetics which would stand to literature as linguistics stands to language. Just as the task of linguistics is not to tell us what individual sentences mean but to explain according to what rules their elements combine and contrast to produce the meanings sentences have for speakers of a language, so the semiotician attempts to discover the nature of the codes which make literary communication possible.....A major point of agreement is that literary works are to be considered <u>not</u> as autonomous entities, 'organic wholes,' but as intertextual constructs: sequences which have meaning in relation to other texts which they take up, cite, parody, refute, or generally transform. A text can be read only in relation to other texts, and it is made possible by the codes which animate the discursive space of a culture. The work is a product not of a biographically defined individual about whom information could be

accumulated, but of writing itself. To write a poem the author had to take on the character of poet, and it is that semiotic function of poet or writer rather than the biographical function of author which is relevant to discussion of the text.

Literary study experienced what Barthes called 'the death of the author' but almost simultaneously it discovered the reader, for in an account of the semiotics of literature someone like the reader is needed to serve as center. The reader becomes the name of the place where the various codes can be located: a virtual site. Semiotics attempts to make explicit the implicit knowledge which enables signs to have meaning, so it needs the reader not as a person but as a function: the repository of the codes which account for the intelligibility of the text. Because literary works do have meaning for reader, semiotics undertakes to describe the systems of convention responsible for those meanings.

This is a coherent and necessary program: since communication does taken place we must discover how it occurs if we wish to understand ourselves as social and cultural beings. But literature itself, in its continual pressure on and violation of codes, reveals a paradox inherent in the semiotic project and in the philosophic orientation of which it is the culmination. To account for the signification of, shall we say, a metaphor is to show how the relationship between its form and its meaning is already virtually present in the systems of language and rhetoric. The metaphor itself becomes not a radical or inaugural act but a manifestation of a preexistent connection. Yet the value of the metaphor, the value of our experience of the metaphor, lies in its innovatory, inaugural force. Indeed, our whole notion of literature makes it not a transcription of preexisting thoughts but a series of radical and inaugural acts; acts of imposition which create meaning. The very conventions to which we appeal in explaining literary meanings are products: products which, it would seem, must have acts as their source.

This second perspective deconstructs the first; it seems to bring about a reversal, explaining meaning, not by prior conventions but by acts of imposition. However, the first perspective also deconstructs the second in its turn, for acts of imposition are themselves made possible by the situations in which they occur, and meanings cannot be imposed unless they are understood, unless the conventions which make possible understanding are already in place. The semiotics of literature thus gives rise to a 'deconstructive movement' in which each pole of an opposition undecidable dialectic gives rise to no synthesis because the antinomy is inherent in the very structure of our language, in the possibilities of our conceptual framework.

What happens in literary semiotics is but one version of a general situation which is gradually coming to be recognized as an escapable feature of our ways of thinking about texts and signification. Semiotics is the instrument of this revelation because it is the logical culmination of what Jacques Derrida calls the 'logocentrism' of Western culture: the rationality which treats 'meanings' as concepts or logical representations that it is the function of signs to express. We speak, for example, of various ways of saying 'the same thing.'

Semiotics begins as a critique of the logocentric assumption that concepts exist prior to and independently of their expression. In analyzing signification, Saussure and his later followers insist that forms and concepts do not exist independently of one another but that the sign consists of the union of a signifier and signified. Moreover—and this is the important point—both signifiers and signifieds are purely relational entities, products of a system of differences. To speak of the concept of 'brown,' for example, is, according to semiotics, a way of referring to a complex network of oppositions which articulates the spectrum of colors on the one hand and the spectrum of sound on the other. The meaning of brown is not a representation in my mind at the moment of utterance but a space in a complex network of differences.

Appendix B

R Scholes, "The Humanities, Criticism, and Semiotics" from *Semiotics and Interpretation,* Chapter I (digest)[5]

The humanities may be defined as those disciplines primarily devoted to the study of texts. As the physical sciences concentrate on the study of natural phenomena, and the social sciences on the behavior of sentient creatures, the humanities are connected by their common interest in communicative objects, or texts. Human beings are text-producing animals, and those disciplines called "humanities" are primarily engaged in the analysis, interpretation, evaluation, and production of texts. Where there are texts, of course, there are rules governing text production and interpretation. These sets of rules or customs, with their physical or cultural constraints--variously described as languages, media, codes, genres, discourses, and styles--may also become the objects of humane study....

The interpretative skills shown by the best students of artistic texts involve tacit and intuitive procedures which have proved highly resistant to systematization[6] and hence difficult to transmit in any direct and formal way. Yet they lie at the center of humanistic study, because the artistic text is (by cultural definition) the most valuable text, for its own sake, produced by any human culture, and therefore the text that encourages or requires the most study and interpretation..

Four of the possible social roles an individual may play toward any text are those of author, critic, teacher, and student. ...The author produces a primary text. The critic produces a secondary text which is evaluative or interpretive of the primary text. The teacher also produces secondary texts, both orally and in writing--in the form of handouts, written assignments, and texts. Finally the student produces texts, too, either in the form of oral discussions or as written documents prepared in response to assignments or examination questions. One is a "humanist" not because one thinks, or reads, but because one writes, one produces texts. *Scribo, ergo sum*...[7] As a humanist I produce texts, therefore I am, and to some extent I am the texts that I produce... The process of interpretation is not complete until the student has produced an interpretative text of his or her own....

There is a significant difference between the states of consciousness involved in receiving a text and producing one. Specifically, the text we produce is ours in a deeper and more essential way than any text we receive from outside. When we read we do not possess the text we read in any permanent way. But when we make an interpretation we do add to our store of knowledge--and what we add is not the text itself but our own interpretation of it. In literary interpretation we possess only what we create.[8]...Without this productivity, the process of humanistic education is incomplete....

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[5] Digest made by Professor Frank Mininni, Department of Philosophy, Marshall University.

[6] Mathematics and logic are purely formal sciences, abstracting totally from the content to study the valid forms of procedure and argumentation. The natural sciences seek through its laws and theories to attain to the formal structure of mathematics. But in the human sciences, there are no formulas that assure correct procedure or valid results in interpretation.

[7] Allusion to Descartes' famous *cogito, ergo sum,* "I think, therefore I am."

[8] Scholes is applying Kant's insight (that nature is intelligible to human beings because it, as an intelligible system, is the product of human intelligence) to the understanding of the literary text. Human beings can know nature because they constitute it in its intelligible structure; we can understand a literary text when we constitute its meaning: there is no meaning in the text itself independent of our interpretations of the text.

The production of texts involves the acceptance of rules that are already in place. That is, one does not simply learn English and acquire the ability to produce any kind of text in the English language. To acquire a first language is to enter an elaborate cultural situation. Such an event may in itself be traumatic and will in any case have important effects on perception and cognition. To produce texts in a language, moreover, involves accepting a second level of cultural constrains: the codes that govern the stylistic possibilities open to any particular type of discourse. This, too, because it involves a sacrifice of freedom for the sake of obtaining a power, may have its traumatic dimension. We call our studies 'disciplines' for the very good reason that they require precisely this sort of sacrifice and submission. The power to speak at all depends upon our giving up the entropic freedom of noise in order to manipulate a small number of phonemes in a conventional way. Similarly, the power to produce any particular kind of discourse--such as that of literary interpretation--requires an acceptance of the conventions of that discourse.....We know that both the powers of inspection and intuition are already the products of discourse. We read as we have been taught to read and until we have been taught to look for certain things we will not see them. And we write on the basis of the models of writing we have already encountered. The ability to be "creative, whether in the discourse of criticism or in the discourse of poetry, is not given to the novice but is earned by mastering the conventions to the point where improvisation becomes possible and power finally is exchangeable for freedom once again.[9]

The goals and approaches to literary criticism have varied depending upon the emphasis the interpreter has placed upon the various elements present in the act of communication. The reading of a literary text might put special emphasis upon 1) the author, 2) the reader, 3) the text itself, 4) the context, 5) the codes, and 6) the medium. Author-oriented criticism (1) privileges the role of the author and seeks to recover the authorial intention as the key to a text's meaning. This approach assumes that the author's intentions have been fully realized in the text, and that the readers sole responsibility is to recover that intention. [10] In emphasizing the reader's role in the communicative act, another group of critics point to the creative role of reading in giving meaning to the text. A recent dominant trend in criticism, the New Criticism, has attempted to understand the text itself, though its own self-interpretation, abstracted from its historical place within in a social network of meanings. The text is supposedly capable of determining its own meaning if the reader is perceptive enough of the clues it gives. This has in turn generated a counterposition which demonstrated that ignorance of period styles and usages, or of bibliographical methods of text establishment can lead to ludicrous interpretations. Similarly, sociocritics have shown how ideology and cultural matrices are important in textual interpretation. Similar to the New Critics were the Formalists and Structuralists, with their extreme interest in devices and conventions of poetic structure. Their interpretive strategies tended to move from an emphasis on texts to an emphasis on the codes that govern the production of texts

A balanced approach to the study of texts may be more easily maintained with the help of semiotic insights. Semiotics rejects authoritarian hermeneutics through its critique of the notion of author. For the semiotic critic an author is neither a god contemplating his creation nor even a fully unified individuality freely making esthetic choices. The producer of literary texts are themselves creatures of culture, who have attained a human subjectivity through language. What they produce

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[9] The tendency in structuralist and post-structuralist thought is to minimize, if not deny, creativity to the author. The text (s)he "authors" is really only the results of all the cultural, historical, social, biological forces currently in operation. One of our main problems in a humanities course is to rescue a more humanistic conception of the author as affecting the course of history as well as being effected by it. Scholes avoids the extreme position by seeing creativity as the reward of discipline and the submission to rules.

[10] This is still the dominant method used and assumed in literary courses. "Strict Constructionists" in legal interpretation is another variety of the same onesidedness.

as literary text is achieved by their acceptance of the constraints of generic or discursive norms. Through them speak other voices--some cultural and public, some distorted and repressed. By careful attention one can hear these other voices expressing on the one hand private needs and desires, yet masked behind the acceptable subjectivity of public language. An author is not a perfect ego but a mixture of public and private, conscious and unconscious elements, insufficiently unified for use as an interpretive base.

Readers, of course are similarly constructed; divided psyches traversed by codes. Leaving the reader "free" to interpret is an impossibility. The "free" reader is simply at the mercy of the cultural codes that constitute each person as a reader, and of the manipulative features of the text, the classroom, and the whole reading situation as well. Instruction in reading must both socialize and desocialize the reader. That is, students need to acquire the interpretive codes of their culture, but they also need to see them as codes, so that they can appreciate those texts that reshape accepted ideas and at the same time defend themselves against the manipulative exploitation of received opinion.

We must regard a text as open, incomplete, insufficient. This is not a judgment about a quality inherent in the text, but a way of regarding it..... As a text, a piece of writing must be understood as the product of a person or persons, at a given point in human history, in a given form of discourse, taking its meanings from the interpretive gestures of individual readers using the grammatical, semantic, and cultural codes available to them. A text always echoes other texts, and it is the result of choices that have displaced still other possibilities.[11] The records of this textualizing activity may or may not be available as manuscript drafts, but the process must be assumed anyway. A text is always a result of an arbitrary decision to stop writing at a particularly point. The analyst is entitled to speculate about what went on before the decision to stop was made, and what might have gone on afterward: about what is excluded as well as what was included.

APPENDIX C

Means and Animals (Peradotto)

We take for granted much of what our culture does for us in organizing our view of reality through customs, manners, intellectual categories. We often need the jolt of another culture's ways of understanding to become conscious of the arbitrariness of our own. Anthropologists propose, for example, that early mankind cooked food as a means to symbolically differentiate themselves from their brother primates. Cooking was not for practical purposes of digestion and nourishment but was a symbolic action emphasizing human superiority over the other animals and hence their right to use the latter for food and labor. Contrast the way we might divide the animal kingdom biologically, (vertibrate, invertibrate; mammal, reptile; etc.,), practically (domesticated, wild), "morally" (aggressive, predatory,) with this "obvious" division given by a Chinese savant:

•from *Celestial Emporium of Benevolent Knowledge:*

Animals are divided into:
a) those belonging to the Emperor
b) embalmed ones
c) tame ones
d) suckling pigs
e) mermaids
f) fabulous ones
g) stray dogs

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[11] One of the chief assumptions of this unit is that text is always **intertext**. No full understanding of a text is possible while ignoring the other texts which called it forth as a response, criticism, or renewal.

h) those included in the present classification
i) those which behave like madmen
j) innumerable ones
k) those drawn with a very fine camel hair brush
l) et cetera
m) those which have just broken a flower vase
n) those which from a distance look like flies.

We have also come to assume that our diet consists of obvious food that would appeal to every human being. Yet many cultures make much use of insects as a stable for nourishment. We assume that the order of menus, the number of meals we eat each day, what goes with what, etc., is a natural and universal custom. Yet contemplate the following exotic menus.

MENU I

-Bowl of warm blood.
-Salad of crabgrass and oakleaves
topped with a dressing of bird-saliva,
powdered fingernails and lice.
-Choice of roast young Collie
or
poached flatworms au gratin.
-Boiled sorghum.
-Baked iris-root
or
boiled corn-stalk.
-Choice of fresh hedge apple (= osage orange)
or
sow milk curds topped with mixed insects.

MENU II

-Chocolate ice cream, Stilton cheese, and marmalade.
-Coffee with giblet gravy
-Roast Cantonese duck with cream and sugar.
-Salad of endive and strawberries.
-Bowl of beef bouillon.
-Mashed potatoes and Brussels sprouts.

(Brussels sprouts must be eaten with a knife;
coffee must be stirred with a fork;
endive must be eaten with a spoon.[12]

[12] See John Peradotto, "Myth and Other Languages," *Classical World* 77 no.4 (March-April 1974), 17-35.

Trimalchio—a Man without a Family

Time Line: 2 weeks

Rationale and Setting: This unit examines the character of Trimalchio in Petronius' *Satyricon* from the perspective of the Roman family. This unit will also examine social structure through various famous Romans and their families. Ideally it is designed for senior-high students of English or Latin.

Teaching Objectives:

1. To explore the meaning of "Satyr" in Petronius' title and define satire/farce.
2. To identify social structure in modern as well as ancient times.
3. To instruct students in the use of selected resources so that they may draw comparisons between modern American structure and ancient Roman structure.
4. To develop higher levels of thinking.
5. To enhance research and writing skills.
6. To establish characterization of Trimalchio pertaining to social ranking.
7. To define the importance of family in modern American social rankings.

Procedures and Activities:

1. Through class discussion, students will define or review satire as a literary genre.
2. In small groups students will analyze primary and secondary source materials in order to isolate Roman social values, status structures within Roman culture, and the ways in which family status affects an individual Roman's status and potential for success. Students will read a selection from the *Satyricon*, the excerpt "Dinner with Trimalchio," and Plutarch's *Cato*, (pg. 117-151) paying close attention to section 3-6 for character analysis. Students will also read selections pertaining to class structure from MacMullen's *Roman Social Relations: 50 BC - AD 284*.
3. After reading is completed, qualities that apply to Trimalchio's character and Plutarch's Cato need to be listed with support from reading(s). (A journal might be used in this procedure.)
4. After reading is completed, students will compose a character sketch of Trimalchio in comparison to other Romans like Cato from literature or history (this can be written or oral).
5. After reading is completed, students will compose a letter to Dear Abby or Miss Manners concerning an invitation to Trimalchio's dinner party or create an advertisement for Trimalchio's party.

6 Using news magazines and newspapers, students will gather information about wealthy and powerful families in American society, tracing their family connections and relationships.

7 After reading is completed, one-half of the class will devise a list of "Ten Commandments" by which an individual from an elite Roman family could achieve social success through family "connections;" the other half will devise a list of "Ten Commandments" by which an individual from a prominent American family could achieve social success using his/her family. After the lists are made available to the whole class, the teacher will direct discussion of the similarities and differences in the social codes underlying the two lists.

8 To analyze class findings, students will complete a mapping exercise using the acquired information (see Appendix below).

Learning Outcomes: Students will:

1 Define satire as a literary genre and describe its importance to the task of understanding another culture.

2 Demonstrate improved writing skills.

3 Employ critical thinking skills of analysis, comparison, and contrast.

4 Utilize collaborative learning and research skills by plotting or mapping essential information on a chart.

5 Distinguish primary and secondary sources and appreciate the importance of each to historical inquiry.

6 Isolate societal values in relationship to family from both literary and historical sources and from both primary and secondary sources.

Classroom Materials:[1]

1 Petronius. "Trimalchio's Dinner" from *The Satyricon*. (N.B. Choose your translation carefully; some translators handle material more tastefully than others.)
2 MacMullen, Ramsay. *Roman Social Relations: 50 BC - AD 284*. Selected passages from pp. 88-120.
3 Taylor, Lily Ross. *Party Politics in the Age of Caesar*. Selected passages from pp. 1-49.
4 Video copy of the movie "Wall Street" or T.V. movie "Billionaire Boys' Club."
5 Plutarch. *The Makers of Rome*.
6 Shelton, Jo-Ann. *As the Romans Did*.
7 Chart for comparison of literary and historical figures.

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[1] See "Bibliography on Roman Family and Culture" at the end of this volume for complete bibliographical information about the resource materials listed here.

8. Chalk, chalkboard, blank poster board, paste, scissors, assorted magazines and newspapers.
9. Board games: "Scruples," "Monopoly," "Truth or Dare," "Trump," "Life," "Twenty Questions," or "Go For It!"

Enrichment and Extension:

1. Students may play any of the modern games, listed in "Resource Materials" above, to extend the American value ideals. As play continues, students will keep a log of the values which underlie the game's activities.

2. Students may develop a Jeopardy game of their own which features Petronius' Trimalchio and Americans (rich and famous) and the values which are apparent in these figures' characters and quality of life.

3. Students may view "Wall Street" or "Billionaire Boys' Club" and afterwards write an essay which isolates societal and familial values as depicted in each film.

APPENDIX

Mapping Exercise:

Students will use the following headings to "map" familial and economic structures of various figures, both ancient and modern. By this means comparison and contrast can be easily discussed in small groups.

Name	Place/ Time	Family Connec- tions	Source of Wealth	Spheres of Influence	Lifestyle

Ancient figures to be used for exercise:

Trimalchio
Ptolemies
Cato
Augustus
Cicero
Caesars
Claudii
Clodii

Additional figures to be used in exercise for enrichment:

Catherine de Medici
Henry VIII
Marie Antoinette
Catherine the Great
Andrew Jackson
Joseph Kennedy
Jay Rockefeller
George Bush
Malcolm Forbes
Donald Trump
Leona Helmsley
Queen Elizabeth

Introduction to Bibliographies

Each section is arranged alphabetically by author. The section labeled "Bibliography on Roman Family and Culture" is a complete list of all sources used for each unit in this curriculum guide. Please note that certain entries have been footnoted with annotations. In general, these selections are considered to be essential either as reference material or as necessary background reading for the teacher and/or students. It is assumed that teachers using this guide will already have a minimal knowledge of Roman history and literature so that many basic introductory books and articles have been omitted; only those which are particularly useful for this study of the Roman family have been included. This bibliography is followed by a second entitled, "Bibliography of Teaching Methods." As in the previous bibliography, annotations provide summaries and suggestions about usefulness. In those cases in which permission was granted, the articles themselves have been reproduced immediately following the bibliography.

Bibliography on Roman Family and Culture

1. Achebe, Chinua. *No Longer at Ease*. London: Heinemann Educational Books, 1963.
2. ____. *Things Fall Apart*. London: Heinemann Educational Books, 1958.
3. Adcock, F. E. *Roman Political Ideas and Practice*. Ann Arbor: University of Michigan Press, 1964. pp. 1-26.
4. Allen, Woody. *Without Feathers*. New York: Random House, 1975.
5. Aristotle. *The Nichomachean Ethics*. Trans. H. Rackham. Loeb Classical Library. London: W. Heinemann; New York: G.P. Putnam's Sons, 1926.
6. Armstrong, Donald. *The Reluctant Warriors*. New York: Crowell, 1966.
7. Arnow, Harriett. *The Dollmaker*. New York: Macmillan, 1954.
8. Asimov, Isaac. *The Roman Republic*. Boston: Houghton Mifflin, 1966.
9. Augustus. *Res Gestae* (tr. C. F. Edson and C. Schuler) in *Classics in Translation (Volume II: Latin Literature)* Madison, Wisc.: Univ. of Wisconsin Press, 1963 (pp. 302-308).
10. Beard, Mary and Michael Crawford. *Rome in the Late Republic*. Ithaca: Cornell University Press, 1985.[1]

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[1] Beard and Crawford examine the problems of the Republic in the first century BC. In doing so they delineate the cultural horizons of the aristocracy, religion, politics, and Rome's relationships with the outside world. The book is concise and well organized. It provides excellent background information for a teacher analyzing the late republic.

11 Berstein, Alvin H. *Tiberius Sempronius Gracchus Tradition and Apostasy* Ithaca, New York. Cornell University Press, 1978.

12 "Black Family on the Verge of Collapsing." *Jet* 18 June 1985

13 Blum, John H et al *The National Experience, A History of the United States* San Diego: Harcourt Brace Jovanovich, 1988

14 *Cambridge Ancient History* (3rd ed.) London Cambridge University Press, 1970-1984.[2]

15 Campbell, Joseph *Myths to Live By* New York Viking Press, 1972

16 Carcopino, Jerôme. *Daily Life in Ancient Rome* New Haven: Yale University Press, 1940.

17 Carpenter, Rhys et al. *Everyday Life in Ancient Times* Washington, D C : National Geographic Society, 1951

18 Cary, Max and H H Scullard *A History of Rome Down to the Reign of Constantine*, 3rd Ed. New York. St. Martin's Press, 1975 Chapter 19.

19 Castellani, Victor. "Anna and Juturna in the *Aeneid*." *Vergilius* (1987) 49-57

20 Catullus, Gaius Valerius. *Odi et Amo: The Complete Poetry of Catullus* Trans. Roy Arthur Swanson. New York: Liberal Arts Press, 1959.

21 Churchill, Winston. *The Dawn of Liberation: War Speeches by the Right Hon Winston S Churchill* Boston: Little, Brown and Company, 1945.

22 Cicero, Marcus Tullius, *De Amicitia (On Friendship)*. Trans. W A Falconer, New York: 1927

23 ____ *De officius (On Duties)*. Trans Harry G. Edinger Indianapolis Bobbs-Merrill, 1974.

24 ____. *The Letters to his Friends*. (Volume 3) Trans. W. Glynn Williams. Loeb Classical Library. Cambridge Masachusetts: Harvard University Press, 1926 [3]

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[2] These volumes contain historical accounts of the classical world. Teachers will find them useful as quick references. In using them one will gain insight as to people, places, events, institutions, and trends in classical history. Students can use these to prepare brief reports or investigate longer papers.

[3] Using Cicero's letters affords the teacher several advantages: 1) Through his personal communications one learns about family and friends in Cicero's life, 2) through his political and business affiliations one learns of social, legal, and economic standards of Cicero's time, 3) in the letters one meets a good Roman citizen, Cicero, and grows to sympathize if not empathize with

25. ——. *The Letters to Atticus* (Volume 1). Loeb Classical Library Trans. E.O. Winstedt. New York. The Macmillan Co., 1912.[1.3,1.5,1.6]

26. ——. *Pro Caelio ["In Defense of Caelius"].* Trans. by Richmond Hathorn *Basic Works of Cicero* Ed. by Moses Hadas. New York: Random House, 1951: 295-336.

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him; 4) the letters serve as models for students who may also want to chronicle history and/or simply communicate through epistles; 5) and finally, in Cicero's writing one finds and gleans bits of Roman history which can only be acquired through careful pondering of personal communications (Cicero's letters to his wife Terentia may be found in pages 180-223.)

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[7] This work (along with Homer's Iliad and Vergil's Aeneid) is a book that "must" be on the reference shelf. For units in this guide, Robert Fitzgerald's translation is used, but when used as a reference source only, practically any translation will suffice.

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[11] Translator Scott-Kilvert has veered from Plutarch's usual grouping of subjects by pairs and included the biography of eight powerful Roman men who lived from the time of the early Republic through the Augustan Empire - Coriolanus, Fabius Maximus, Marcellus, Cato the Elder, Tiberius Gracchus, Gaius Gracchus, Sertorius, Brutus, and Mark Antony.

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[12] This collection is a survey of literature on the Roman family. Numerous relationships are examined in this collection. The essays most helpful to teachers focusing on the Roman family are Rawson's "The Roman Family" and Lacey's "Patria Potestas." The contributors present the family as the institution through which good Roman citizens were forged.

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[14] If you love Roman history, intrigue, crime, and human foibles, then Suetonius is for you. With a journalistic love for facts, he presents the twelve Caesars as they were in glory and in defamation. Although excerpted passages are informative, teachers will want to guide the selection of passages, for some of the sections are inappropriate for classroom sharing

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154 Williamson, Marilyn L *The Patriarchy of Shakespeare's Comedies* Detroit Wayne State University Press, 1986

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[15] This work (along with Homer's *Iliad* and *Odyssey*) is a book that "must" be on the reference shelf. For units in this guide, Robert Fitzgerald's translation is used, but when used as a reference source only, practically any translation will suffice

Bibliography of Teaching Methods

N.B. Those entries below which are marked "[INCLUDED]" have been reprinted immediately after this section of the bibliography for the convenience of teachers using this guide

1 Participant "Types," Behaviors, Effects, and Situations (7-23/24) [INCLUDED]

2 Applying Group Process to Difficult Situations (7-29/30) [INCLUDED]

3 Jigsaw Study Guide: group interaction where the class (Home Group) is given a general subject and then divided into four or five teams (Expert Groups) to read, discuss, write, and present orally to the Home Group information they have about a specific topic **within** the general subject Example: Home Group (HG) is given the topic "Poetry." Expert Group (EG) #1 discusses **rhyme**, EG #2 discusses **meter**, EG #3 discusses **symbolism**, EG #4 discusses **personification**, etc. All EG report back to HG what they have learned about their topics Advantages include: 1) whole group involvement, 2) maximum use of time, resources, and student participation, 3) teacher interaction, 4) peer teaching [INCLUDED]

4 Anderson, Carl. "Learning: Whose Job Is It?" *Cardinal Principles* 4 (1989) 9-10 [1] [INCLUDED]

5 Egginton, Wynn. "Approaches to Cooperative Learning: Everyone Has a Part to Play." *Cardinal Principles* 4 (1989): 6-10.[2] [INCLUDED]

6 Raths, James. "Enhancing Understanding through Debriefing" *Educational Leadership* October 1987: 24-27 [3] [INCLUDED]

7 Santa, Carol Minnick. "Learning Guides and Writing Strategies" (Chapter 5). *Content Reading Including Study Systems. Reading,*

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[1] The focus of this article is the assigning of responsibility for classroom work mainly to the students. This approach is in direct contrast with the traditional teacher-led process. A very detailed lesson is presented in a step-by-step method by third grade teacher Paula Do, a proponent of cooperative learning. Viewpoints are given from the perspective of both students and teacher, with the results agreed upon mutually: "It's everyone's responsibility."

[2] In the words of the author, this article states that it "...attempts to look at some of the larger issues of cooperative learning, to incorporate different perspectives on how cooperative learning works in the classroom, and to offer suggestions about what questions teachers might ask themselves before deciding to use particular cooperative learning methods with their students." The article is a clear, concise, and helpful guide to teachers wanting background information as well as examples.

[3] This article describes the process of debriefing as it applies to learning, i.e., it provides for students a way of reflecting upon their learning experiences, attaching personal meanings to them, and deepening their understandings. It provides several activities to help students attach meanings to learning experiences.

Writing and Studying across the Curriculum. Dubuque, Iowa: Kendall/Hunt Publishing Co., 1988: 75-76. [INCLUDED]

7. Smith, Roy A. "A Teacher's View on Cooperative Learning." *Cooperative Learning* May 1987: 663-666.[4] [INCLUDED]

8. Uttero, Debbra A. "Activating Comprehension through Cooperative Learning." *Reading Teacher* 41 (1988): 390-395.[5]

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[4] In this article, Mr. Smith, a junior high school English teacher, shares the successes he has experienced after 22 years of using cooperative learning techniques. He provides a step-by-step outline for teaching cooperation. Also included are several cooperative activities which teachers can adapt to their classroom situations.

[5] This article defines the idea and process of cooperative learning. It also provides concise methods for instructional techniques which can be utilized by the classroom teacher.

Participant "Types," Behaviors, Effects, and Situations

ROLE	OBSERVABLE BEHAVIORS	EFFECTS ON GROUP	APPROPRIATE SITUATIONS FOR ROLE
1. Monopolizer	a. always talks but not always on relevant topics b. interrupts c. gets involved in lengthy discussions	a. may aggravate others b. may make others withdraw or become passive	a. when expert on subject
2. Contributor	a. answers and asks questions b. eye contact c. smiles d. shares ideas e. gets discussion going	a. stimulates discussion b. makes group more interesting c. moves group toward goal d. makes group more productive e. helps group make decisions	a. all b. with reluctant groups c. with stagnant groups who are having trouble making decisions
3. Active Listener	a. takes notes b. organized c. eye contact d. nods head e. participates in discussion (asks or answers questions) f. leans forward	a. stimulates group b. moves group toward goal c. makes group more productive	a. all
4. Active Distractor (Agitator)	a. talks about irrelevant topics b. does nonrelated activities c. comments to get others off topic d. starts arguments e. rattles keys, etc.	a. breaks continuity b. irritating for all c. upsetting d. frustrating e. gets group off task	a. none
5. Confronter	a. tone of voice conveys confronting attitude b. uses references c. disagrees openly d. interrupts e. presents obstacles to ideas	a. may make some uncomfortable b. may relieve tension c. helps keep discussion going d. gets support for a position	a. when groups need to express a previously unexpressed opinion b. to "clear the air"
6. Passive Listener (Non-participant)	a. doesn't talk b. infrequent/absence of eye contact c. avoids answering questions d. doodles e. yawns f. looks out window g. cleans fingernails	a. distracts others b. may bog group down c. appears bored so others think they should be bored d. disheartens facilitators e. frustrating	a. never. Indicates a change of some sort is needed.

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ROLE	OBSERVABLE BEHAVIORS	EFFECTS ON GROUP	APPROPRIATE SITUATIONS FOR ROLE
7 Joker (Tension Reliever)	a. makes wisecrack comments b. seeks attention c. says nothing seriously d. makes light comments	a. relieves tension b. can be distracting c. frustrating d. can enliven things e. can hide a real group problem	a. if group feels frustrated
8 Leader	a. gains respect b. assumes responsibility c. supportive of others d. paraphrases e. interested in what others are saying or doing and in the task f. intent listener g. vocal h. summarizes i. offers alternative strategies j. clarifies what is happening in the group k. neutralizes conflicts	a. creates positive feeling b. stimulates discussion c. group feels more cohesiveness d. produces harmony e. group feels relaxed f. group feels secure that the task will be completed g. other participants in the group who may have wanted to be the leader may feel hostile and antagonistic toward the leader	a. all b. with very hostile group c. when there is polarity of opinions d. with quiet groups e. when a decision needs to be made
9 Friendly Helper (Agreer/ Gatekeeper)	a. supports what others are doing and saying b. tries to clarify what others are saying c. expresses concern about others d. gives "friendly" answers e. draws out "quiet" group members	a. can hide a group problem b. can decrease tension c. produces harmony	a. when there is polarity of opinions b. with quiet groups
10 Devil's Advocate	a. asks questions b. presents obstacles, or counter-statements, to statements of others	a. gets discussion going b. can frustrate some c. can make some not make suggestions because they don't want to be "grilled" by this person d. can antagonize some	a. when the group needs to consider all sides of the question before making a decision
11 Information Seeker	a. asks questions b. asks for clarification	a. gets the information out into the open. This helps the group complete its task	a. all b. when there is a task to complete
12 Daydreamer	a. stares into space b. little eye contact c. jumps when asked a question	a. can cause the group to "bog" down b. can relieve tension if he is "caught" and funny remarks are made	a. never. Too many of them may indicate a change is needed

Applying Group Process to Difficult Situations

Often some tension-producing behavior creates an awkward moment for the facilitator and the participants. The awkward situation may be related to a role struggle within a work group, or it may be a result of inept communication skills on the part of the member. Bringing the problem out into the open and discussing it is a good way to resolve such difficulties. The following hints as to how to handle awkward situations immediately when they crop up in a given meeting should prove helpful.

If a Group Member Creates a Problem

Symptoms	Reasons	What to Do
Member won't participate.	Excessive primary tension. Feels lack of acceptance and status.	Involve him in conversation. Find out about his personal interests. Listen with interest to what he says. Devote some time to him, outside the discussion. When he does take part, make a special note of it. "This is a good point, Joe. We haven't been hearing enough from you. We appreciate hearing your position." Use questions to draw him out. Ask a direct, open-ended question so that only he can answer. Do not use a question that can be answered "yes" or "no," and, of course, do not ask a question that he might be unable to answer for lack of information.
Member is joker, life of the party.	Feels tension, wants to relieve it. Enjoys spotlight and likes to get laughs.	Encourage her when tensions need release. Laugh, compliment her wit. Ignore her when it is time to work and tensions are eased. She will soon learn that her role is the productive release of tensions and that she must not waste time laughing it up when the group should be discussing.
Member monopolizes discussion.	(a) Is involved in a role struggle. Is trying to impress group to achieve high status or leadership. *OR* (b) Is full of the subject and is sincerely eager to get to work.	(a) Encourage him if he is contending for a role that will benefit the group the most. If not, interrupt him and move to another discussant. In general, encourage the group to take care of him. (b) Don't embarrass him or be sarcastic. You will need him in this role later. Do not let him monopolize or give long speeches. Interrupt politely and throw the ball to another discussant with a question.
Member is argumentative, obstinate.	(a) Is involved in role struggle. *OR* (b) Has strong personal convictions on topic.	(a) Keep your own temper. Understand she is not inherently obstinate but is so in the context of this discussion. Don't let the group get too tense and excited. Anatagonism breeds further antagonism and secondary tension. Remember, the group is partly responsible for her behavior. What can the group do to change it? *(Continued next page)*

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Symptoms	Reasons	What to Do
		(b) Examine his position carefully. Find merit in it if possible. Do not close your mind to the ideas just because they are expressed in an opinionated way. The group must examine all sides. In an emergency, tell him time is short and you will be glad to talk to him later. Talk to him privately before the next meeting. Explain that his view is important and the group will consider it, but he must not destroy group effectiveness.

If the Group Creates a Problem

Symptoms	Reasons		What to Do
Group is tired, apathetic, dull.	Marked lack of interest, low response rate, tired, yawning, quiet, polite.	Primary tension.	Small talk, joshing, kidding, humor. Make them smile, chuckle, laugh. Display as much enthusiasm and energy as you can. Do not give up if the first attempts to release the tension fail—keep pumping enthusiasm until it is caught. Explain subject vividly, ask lots of easy questions, play the devil's advocate.
Group is resistant, antagonistic, hostile.	Members intent on showing off, justifying their ideas, proving their worth. Members argue, come in conflict, show personal antagonism.	Secondary tensions caused by role and status struggles.	Analyze member ability. Assess the most useful role for each. Agree and support members who assume suitable roles. When secondary tensions become distracting, joke, use humor (not ridicule or satire), change the subject. Remind the group of its objectives. If necessary, face situation and bring role struggles into the open—talk about the social interactions.
Group is enthusiastic, responsive, active.	Members stimulate one another to ideas, enthusiastic agreement. Everyone interested and involved.	Stable role structure. High level of feedback. Members forget themselves in their interest in topic.	Give the group its head. Do not worry too much about sticking to the planned agenda. The chaff can be sifted out later. Right now exploit the group's creativity.
Group is lost, confused, wants to go to work.	Members ask directions. Complain that they have been wasting time. Feel that the discussion lacks organization. Members say they want to do something.	Group has found its role structure. Wants to leave social matters and get down to work.	Now is the time to suggest a way of working. Provide division of work, provide agendas and suggestions for systematic ways to go about discussion. (If you do this in "shakedown cruise," it will be rejected or resisted. If you provide structure now, it will be welcomed.)

Excerpted from *Effective Small Group Communication*, Ernest G. and Nancy C. Bormann.

Jigsaw II

Jigsaw is a technique developed by Elliot Aronson (1978) and his associates at the University of Texas and the University of California at Santa Cruz. It is a relatively simple technique designed to increase participants' sense of responsibility for their learning by making each one an "expert" on one part of an instructional unit, and then having each student teach the part on which he/she is an "expert" to the others on his team. Jigsaw II is based on Aronson's original Jigsaw concept, but has many different features.

For more information on Original Jigsaw, see *The Jigsaw Classroom* by Elliot Aronson, 1978. Beverly Hills, California: Sage Publications.

Overview

Jigsaw II can be used whenever the material to be studied is in narrative form. It is more appropriate in areas in which concepts rather than rote memory is the goal. The basic "raw material" for Jigsaw II should be a chapter, report, or similar narrative or descriptive material.

In Jigsaw II, participants work in heterogeneous teams. They are assigned chapters or other units to read, and are given "expert sheets" that contain different topics for each team member to focus on as he or she reads. When everyone has finished reading, participants from different teams who had the same topics meet to discuss their topics in an "expert group." The "experts" then return to their teams and take turns teaching their teammates about their topics. Finally, all of the participants take a quiz that covers all of the topics. The key to Jigsaw is interdependence—every participant depends on his or her teammates to provide the information they need to know.

Preparing to Use Jigsaw II

To make your materials, follow these steps:

1. Find several short chapters, reports, or other short units that each cover a similar amount of material. If you plan to have participants read in the training session, the sections should not require more than a half hour to read; if you plan to assign the reading for outside work, they can be longer.
2. Make an "expert sheet" for each unit. An expert sheet tells participants what they should concentrate on while they read, and tells them which expert group they will work with. It consists of topics that are central to the chapter. As much as possible, the topics should cover issues that appear throughout the readings, so that recurrent themes and significant ideas are reinforced. Examples of "expert sheets" are attached to the back of each reading in the set we have prepared.

3. Make a quiz for each unit. The quiz should consist of approximately eight questions, two for each topic. The questions should require considerable understanding, because the participants will have had plenty of time to discuss their topics in-depth, and easy questions would fail to challenge those who had done a good job in preparation. However, the questions should not be obscure.

All participants must answer all questions. The quiz should take no more than 10 minutes.

Time Allocation

Time allowed for Jigsaw II depends on how long it takes participants to read the material and how much time you wish to set aside for the Jigsaw units. The sequence of activities and approximate times required are presented below; you may shorten or lengthen the suggested times to fit your schedule and the time needed for your particular materials.

Sequence of Jigsaw activities (times vary with length of material):

1. Pass out expert sheets and readings, or assign topics if everyone is reading the same material (about 5 minutes).
2. Learners read material (about 20-30 minutes).
3. Learners meet in expert groups (about 15 minutes).
4. Learners return to report to their teams (about 20 minutes).
5. Quiz (about 10 minutes).

Total time: 70-80 minutes

Introducing Jigsaw to Your Class

Before you begin to use Jigsaw II, you will need to have ready the following materials:

1. Participant copies of the reading units you plan to use (chapter, report, etc.).
2. An "expert sheet" for each student.

Step 1: Introduce Jigsaw II

You will need:

- Copies of the reading material for each participant.
- An "expert sheet" for each participant.

1. Introduce the idea of Jigsaw II. To explain Jigsaw II to the participants, you might say the following:

> "We are going to be using a new way of learning called Jigsaw. In Jigsaw, you will work in learning teams to study reading material. Each of you will have a special topic to learn about. After you have read the material, you will discuss your topic with members of other teams, and then you will return to your team as an expert to teach your teammates about your topic. Finally, everyone will be quizzed on all of the topics. The topics are like the pieces of a puzzle—each expert will be working to fit his or her piece in so that the whole team can do well on the quiz."

2. Inform students of their team assignments.

"Now I will tell you which team you will be on. When I read your name, find your teammates and sit next to them." (Can name group, if you wish.)

Read the names of the members of each team and designate a place for them to assemble. Participants can move chairs together to face each other or move to tables.

3. Pass out reading material and expert sheets. Distribute the reading material and expert sheets to each student. Then continue as follows:

"As I promised before, the idea behind Jigsaw is that each person becomes an expert on a particular topic and then teaches it to his or her teammates. The first step in this process is to read the material, look in particular for information mentioned on the expert sheets."

Step 2: Introducing Expert Groups

You will need:

- Your reading materials.

1. Finish reading. Let the students finish their reading. Ask those who finish early to go back over the material to be sure they understand it.

2. Introduce expert groups. As soon as almost all students have finished reading, introduce expert groups as follows:

"Now you will all have a chance to discuss your topics with others who have the same topic. In a moment, I will ask everyone who had Reading 1 to get together, everyone who has Reading 2 to get together, and so on. In these expert groups, you will be able to talk about your topic to decide what the most important things are about it. You should share your information so that others will share theirs. I will appoint a leader for each expert group. The leader's job is to make sure that the expert group does its job well by trying to get every student in the expert group to help add ideas. Fold your arms across your chest if you understand."

Check for understanding. Explain further if needed.

Point out a place for each expert group to assemble. If there are more than seven participants in one group, break the group into two. Appoint a leader for each group, or let each group select a leader. When participants are in their expert groups, have them start discussing their topics. Encourage them to try to anticipate what may be on the quiz, and recommend that they make lists of what they think are important answers to the questions asked in the topics. Work with each expert group, one at a time, to help them structure their task and use the time effectively. You may wish to give the expert groups special hints, so that they will have truly unique information to bring back to their teams.

Step 3: Team Reports and Quiz

You will need:

- Your reading materials.
- A copy of the quiz for each student.

1. **Team reports.** Have participants return to their teams and report on what they learned in their expert groups. Again, participants should emphasize the main points and anticipate what might be on the quiz in preparing their teammates. If you wish, you may have a discussion of the material following the team reports. If you do, try to draw on the "experts" in the discussion to emphasize their special skills and knowledge.

2. **Quiz.** Fifteen minutes before the end of the period, have participants take the quiz.

From: Robert E. Slavin. *Using Student Team Learning: The Johns Hopkins Team Learning Project.* Baltimore, Maryland: Center for Social Organization of Schools. The Johns Hopkins University, 1978.

LEARNING: WHOSE JOB IS IT?

by Carl Anderson

Under a sign that reads "Whooose Job Is It?," the names of Paula Do's third graders are written on cut-out paper owls to indicate their current classroom responsibilities. Erin, for example, passes out paper, and Jeff cleans the chalkboard.

The purpose for assigning students these chores is to give them an opportunity to exercise responsibility. Ironically, though, in many classrooms students have few opportunities to take responsibility for the most important classroom task—their learning. Traditionally, students have been passive participants in a mostly teacher-directed process.

Not so in Do's classroom at St. Francis of Assisi Elementary School in Louisville. By incorporating cooperative learning activities into the academic life of her students, she has created an environment in which they play an active role.

A Cooperative Lesson

A recent science lesson on sedimentary rocks revealed the fundamental nature of this shared responsibility. Do shook up a mixture of dirt, sand, rocks, and water in a jar, and asked students to predict how the materials would settle. Then she assigned three learning tasks: each cooperative group would read about sedimentary rocks in their science texts, answer some questions in writing, and, after studying the layers in the jar, draw a diagram.

In one corner of the classroom, five eager students gathered and quickly got to work. First on the agenda was a decision about how to divide the jobs of Reader, Writer, Drawer, and Labeler amongst five people. After a short discussion, Sarah agreed to share the responsibility of drawing the diagram of the jar with Craig.

It was Geoff's responsibility to see that the group read the assignment in the textbook. "Should I read it out loud?" he asked.

Erin replied, "Maybe we should all do it so everyone reads some." The group concurred, and, in turn, each read aloud part of the textbook section on sedimentary rocks. At one point, Erin interrupted Geoff and said, "You should leave some for Shannon and Craig to read."

The reading finished, the students were momentarily confused about which questions to answer.

"Do we have to do all of these?" Shannon wondered.

"I think we should ask," Craig asserted.

"No, it says on the blackboard to do them all," observed Sarah.

The confusion resolved, the students refocused their attention on their work.

Erin, the group Writer, got out a pen and a clean sheet of white paper, and read the first question out loud. The others chimed in with possible answers, and the group came to a consensus. As Erin recorded the group response, Craig helped her out with the spellings of a few words.

At this point, Do interrupted to see if the group was meeting several cooperative learning goals. After checking to see that all of the students had come to the group prepared with the necessary materials, the teacher observed that Craig's desk was off to the side and, consequently, it was difficult for him to be fully involved in the group's discussions. "You might consider rearranging the desks," Do suggested. Before moving on to the next group, she noted her observations on a record sheet.

A few minutes later, it was the group's turn to observe the jar. The five students scampered eagerly to the science table, and oohhed and aahhed as they noticed how the materials had settled into layers.

Back at their desks, the group tackled a thorny issue. Which parts of the diagram would Sarah and Craig each be responsible for drawing?

After dividing up the layers between them, Sarah said, "Do Craig and I have to share coloring the water, too?" She complained, "I always have to do something with Craig." Shannon volunteered to color the water with Craig, and the crisis was over.

When their work was finished, Do came by again to assess and to evaluate how well they worked as a group. She noticed first that the students had rearranged the desks so that Craig could participate more easily. And second, she observed that the group had met all the cooperative learning goals for the lesson: they had moved to and from their area quietly, they had used soft voices during their discussions, they had shared the responsibilities evenly, and they had helped each other. For meeting these goals, Do assigned them a grade of "A" for group work.

To bring the lesson to a close, Do asked the groups to share what they had learned and observed. After the sharing session, she asked the group Writers to hand in the answers to the questions and the diagrams, and the lesson was over.

From the Teacher's Perspective

Reflecting on her students' involvement with cooperative learning, Do explained that she became interested in the teaching method two summers ago

when the principal of St. Francis, Bernadette Ritchey, disseminated information to the faculty. Wanting to learn more, she attended workshops and became involved in the Cooperative Learning Support Group organized by Robert Ronau, assistant professor in the School of Education's department of secondary education. One of the attractions of cooperative learning, says Do, is that it allows her "to deal with content and social skills together." Instead of teaching the skills in separate units, now she can teach them in the context of each content area, and her students can practice using them each day.

As she has gained experience with the teaching strategy, Do has made modifications to the cooperative learning models advanced by experts such as Johnson and Johnson. The Johnson and Johnson model, for example, recommends mixing high and low achievers together in the cooperative groups. In Do's classroom, however, students are mixed together randomly because then, she has found, they do not label themselves.

Do starts by teaching her students the most basic cooperative skills first, such as moving in an orderly fashion to the group area and keeping hands to one's self. Once her third graders have mastered these skills, she introduces more challenging ones, such as staying on task and helping other group members. "It's important to discuss each skill with the students," observed Do. "It's also important to give them immediate feedback about how well they are using the skill."

As a result of working in cooperative learning groups, said Do, her third graders have shown growth in many areas of their development, including the quality of their work and their attitudes towards school. "Working together adds a spark to what they do," she noted. "The children have an outlet for all their natural energy."

There are, of course, some bumps along the cooperative road to learning. Do said that students sometimes get on each other's nerves when they are in the same group together for a period of time. For this reason, groups are reshuffled occasionally. Some children have a tendency to dominate groups, which can lead to dissension. But after Do points out this behavior to them, and because they experience peer pressure to compromise, these students learn to give up some control.

During the past two years, Do has collected anecdotes about her students that reveal the usefulness of the cooperative skills the students have learned. Two boys, for example, were reluctant to work together on a project. After they finished, she asked them what grade they thought they deserved. Recounted Do, the boys "thought they deserved a high grade, because even though they didn't like each other, they were still able to work together well."

From the Students' Perspective

During a half-hour discussion with the third graders in Do's class, I detected strong enthusiasm for their cooperative learning experiences. In their comments, the students pointed out aspects of working together in groups that helped them and a few they found frustrating.

The class consensus was that cooperative learning helps them to learn better. Katherine, for example, appreciates what she learns from her classmates. "Cooperative learning is good because we can put our minds together," she said. "We all know a little bit, and after we talk, we know everything." Teddy likes the assistance he gets from other students. "If you have a problem, the whole group helps you understand," he explained. And Sarah observed that working together gives her the opportunity to consider things she wouldn't have thought of by herself. "If one person has a question," she said, "We all learn when we find out the answer."

The students saw other benefits to working together. Some of them, for example, had a more positive outlook about doing schoolwork. Said Aubrey, "Cooperative learning is lots more fun!"

Several of the children remarked that they like the chance to improve relationships with their classmates. "Group work is good because I make new friends," Andrea pointed out. Don Charles notices that when boys and girls have to work together, they "start to like each other better." Finally, some students liked the opportunity to assist their classmates. "It feels good to help others," said Emily.

The third graders also voiced frustration over the times when their groups experienced breakdowns in cooperation. Alex, for example, complained that "sometimes when people don't understand something, we get in arguments." Occasionally, to diffuse those arguments, "everybody just goes along with one person, and it isn't fair." Several students complained that classmates sometimes do not do their share of the work. Seth was impatient with group members who "talk about Halloween" instead of completing their tasks. Many students were anxious about the consequences of these lapses in cooperation. Aubrey explained that when one group member is not cooperative, "it hurts everyone's grade." Taking a more philosophical approach to these problems, Ben said, "We have arguments, but it's good practice because in everyday life, we'll have to cooperate."

Although the students had frustrations, they also knew that, with the help of their teacher, they would improve their cooperative skills. Said Ben, "Cooperative learning is like playing a video game. When you play, you store up what to do, and next time, you just do it."

Whose Job is Teaching and Learning?

In Do's classroom, the traditional picture of students isolated at desks that are lined up in neat rows has given way to a new, cooperative conception of the learning environment. When asked whose job it is to teach and to learn, teacher and students are likely to answer in one voice, "It's everyone's responsibility."

Cardinal Principles

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Approaches to Cooperative Learning: Everyone Has a Part to Play

By Wynn Egginton

When I first heard about cooperative learning, my immediate response was, "Oh, I know all about that. I thought that up as a strategy to use when I was teaching English to a classroom full of vocal eighth-graders in the International School in Santiago, Chile."

"Well," the teacher trained in cooperative learning might have replied, "what was your system? Did you follow Slavin or Johnson and Johnson? Did you use Peer Tutoring or Group Investigation? Do you prefer Jigsaw I or II?"

At this point, I would have had to admit that I had not used any system that I could articulate and that perhaps I was wrong to call what I had done cooperative learning because I did not recognize any of his terms or names and I had been, after all, just a poor soul in my eggcarton classroom far from any support groups or teacher training institution, desperately looking for something that might work better than straight lecturing....

Some people might bless my "strategy" as cooperative learning—I did group students by fours—but the point is that even with a growing literature and well-developed approaches, cooperative learning means different things to different people. To some, it is simply a matter of asking small groups of students to pull their desks together and work as a team on a particular assignment. To others, it involves careful selection of group members on the basis of different characteristics such as achievement level, racial background, or behavioral patterns, and close monitoring of group process skills.

Initially seen as a strategy to use with young children, cooperative learning is of increasing interest to middle and high school teachers and even college teachers. Although representing different emphases in their approaches to cooperative learning, Robert Slavin, David and Roger Johnson, Shlomo and Yael Sharan, and others agree that it has positive effects on the development of social skills, can improve race relations, and has been shown to increase learning in comparison to students working individually. Given the emphasis on cooperation in school restructuring efforts, moreover, cooperative learning also offers principles to be applied in adult activities such as group planning, decision making, and problem solving.

Articles are readily available that describe the details of the different methodologies advocated by certain researchers and practitioners. This discussion does not seek to resolve the differences between those who insist on selective grouping and those who argue for random grouping or between those who believe that all evaluation must be group-based and those who maintain that students must ultimately be evaluated as individuals. Rather, it attempts to look at some of the larger issues of cooperative learning, to incorporate different perspectives on how cooperative learning works in the classroom, and to offer suggestions about what questions teachers might ask themselves before deciding to use particular cooperative learning methods with their students.

Should All Learning Be Cooperative?

Even the staunchest proponents of cooperative learning agree that while students need to learn to work together cooperatively, they also need to learn to compete and to work on their own when appropriate. In fact, all three types of learning are probably occurring simultaneously in many instances. Kenneth Duckworth, associate professor of foundations of education, points out for example that students organized into teams sometimes compete against other teams. Thus creating a cooperative environment does not eliminate competition as a motive to learn. The level of competition in the classroom will probably depend more on the way that the teacher structures the activities.

Duckworth adds that there may be different effects on student learning depending on which type of learning is emphasized first. In the teaching of logical reasoning, for instance, an initial focus on cooperative learning may divert attention from the linear thinking required. Students in groups can get bogged down in disagreements about one part of a task, whereas in syllogistic reasoning it is necessary to follow a logical sequence of steps to their conclusion so that the whole process can be understood. Thus for certain kinds of assignments, those in which students need to understand the parts in terms of what they contribute to the whole, the cooperative process may be more appropriate after students have an opportunity to work through the problem on their own.

In cooperative approaches to learning the important factor is that, however the group may reach its ultimate goal, the learning and the responsibility for it are shared. Students bring to their groups information that forms a piece of the whole or they offer a perspective or solution that others may not have thought of. In every case, they are working at group understanding of particular materials until everyone has mastered the task at hand.

Does Cooperative Learning Benefit Everyone?

Some parents, teachers, and researchers have expressed concern that cooperative learning may increase learning for low achievers but actually slow down learning for high achievers. In response, certain advocates for cooperative learning suggest that cooperative situations allow students who understand concepts to work with those who do not to both students' benefit. Helping to teach

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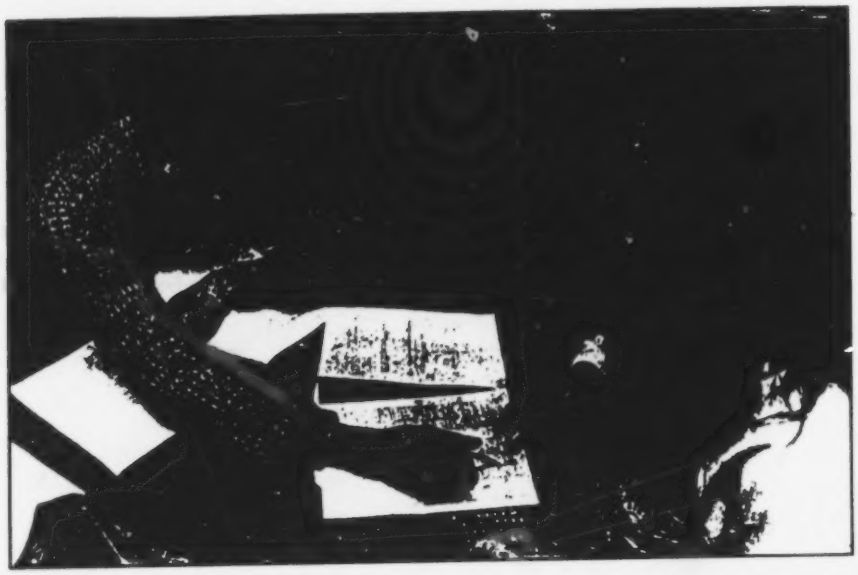


a concept to another person results in a more thorough mastery of material. Over the long term, they point out, cooperative learning enables students at all levels to develop strengths in understanding and articulation.

Robert Ronau, assistant professor of secondary education and a founder of the local Cooperative Learning Support Group, believes that cooperative learning helps to make learning an active process for all involved, including the teacher, the slow learners, the average learners, and the fast learners. The passive model in which students merely receive existing knowledge does not work well for any group, he argues. The other problem with the concern for the acceleration of learning for gifted students, he notes, is the implication that slower learners have nothing to contribute. This is an incorrect perception, according to Ronau. All students are valuable and offer new insights into ways to answer a question or solve a problem. Moreover, he observes, the gifted child may find the answer to a problem and want to go on without realizing that there may be ten answers, or ten different ways to reach the same answer. In this case the gifted child needs to explore a problem in greater depth to see other possibilities. Well-constructed cooperative learning activities allow all students to more fully investigate concepts and underlying principles.

In a May 1981 synthesis of the research in *Educational Leadership* Slavin shows varying results in studies that addressed the effect of cooperative learning on achievement. A December 1989 synthesis in the same publication finds more consensus on the positive effects, at least in grades 2 to 9. Use of collaborative learning in grades 10 to 12 has not been sufficiently studied, according to Slavin, and more work needs to address its use in college settings.

In the 1989 article Slavin argues that only those forms of cooperative learning that combine both group goals and individual accountability result in significant improvement in student achievement for all students. Other forms using group goals only, individual accountability only, or neither are not significantly more effective in producing higher student achievement than traditional methods. He cautions, however, that there is some evidence of successful use of cooperative learning at the college level without group goals or individual accountability.

In the midst of the controversy over the effects of cooperative learning on student achievement, Duckworth raises several important questions about group composition. He supports those who argue that ability grouping has not been shown to yield positive effects in achievement. In contrast, studies of heterogeneous grouping (which is an important element in cooperative learning) show impressive gains for low achievers while demonstrating that high achievers generally maintain the same level of learning as in homogeneous groups. Nevertheless, Duckworth points out, studies of achievement in science show that the brightest students do benefit from the opportunity for accelerated learning. "This finding should alert teachers," he says, "to the possibility that there may be exceptional cases in which homogeneous cooperative learning groups may be beneficial."

Taking the question a step further, Duckworth asks, "What if the critical difference within a group is not ability but motivation? What if relying on tutoring by the brighter students in heterogeneous groups results in making those students responsible for other students' motivation and hence dependent on other students' effort? How do we feel about the justice of such a situation?" These questions are not intended to discourage interest in cooperative learning, but to help focus attention on the strategy's effectiveness and legitimacy under varying conditions with different populations.

Many recent studies have examined the effects of cooperative learning on factors other than academic achievement such as cross-racial friendships, self-esteem, attitudes toward learning, and dependence on the teacher. The positive findings from these studies are more consistent and less controversial than those on achievement.

Does Emphasis on Process Dilute Mastery of Content?

As may already be apparent from the foregoing discussion, the best known writers on cooperative learning, Slavin and the Johnsons, represent two very different approaches to cooperative learning. Slavin is clearly concerned about effects on achievement, although he does not discount other effects, whereas Johnson and Johnson give emphasis to process skills. Duckworth and Ronau argue for attention to both. Simply grouping students without teaching and monitoring skills for working in groups can result in chaos or in one student doing the work for all the others. On the other hand, too much attention to activities designed to increase cooperation as opposed to learning of subject matter can result in the creation of an artificial environment in which positive

reinforcement is taking place but academic learning is not.

Ronau believes that the primary component in cooperative learning must be the learning activity, not the mechanics of how to cooperate. "Grouping students to memorize vocabulary words or to complete word search games may help develop good affective skills, but these activities by themselves do not help with the mastery of significant content." Furthermore, he asserts, modeling such activities for teachers may reduce the effectiveness of cooperative learning in classrooms. Teachers need examples of how to appropriately use cooperative learning to support their established curricular responsibilities. Too little help has been offered in this area.

"What should be happening," notes Ronau, "is that kids should be solving problems that have meaning in the curriculum and/or in their lives." He describes an example in which students in a mathematics class record their birthdays and categorize them by season (this would be a whole group activity). Then they break into smaller groups to find different ways to represent the proportional relationships visually, such as with a stacked bar graph, a histogram, a table, and a pie chart. After looking at the different ways in which the data is represented, they discuss implications and express their hypotheses and conclusions in written form. In this way, the groups are actively involved in the construction of visual tools for understanding mathematical relationships rather than just looking at those someone else has constructed and put in a textbook. At the same time they are working cooperatively, they are also discovering fundamental concepts that are an integral part of the curriculum.

John Fischetti, assistant professor of secondary education, offers an interdisciplinary example that has grown out of his work with a ninth-grade team of teachers in a local high school. The team includes 1 special education and 6 regular teachers who represent 4 subject areas and share 130 students for 4 periods a day. Using multiple blocks of time instead of the traditional 50-minute class period, the teachers have cooperatively planned a unit that uses cooperative learning strategies and focuses on establishing a recycling company. In their general math class, the students study aspects of business finance and record-keeping. In science class, they explore the environmental impact of waste. In English, they write letters, speeches, and articles to persuade others to join them in their concern for the environment. Finally, in P.E. class, they examine the relationship between personal health and fitness and the environment. Again, the students are engaged with each other in solving problems that have real-world significance for them and they are interacting with agencies and individuals outside the school to try to resolve some of these problems. In this case, cooperative learning serves as a means to accomplish interdisciplinary curriculum goals and involves teachers in modeling cooperative behavior for their students.

Assistant Professor Robert Ronau makes a point during a meeting of the Cooperative Learning Support Group

Is Cooperative Learning for Adults, Too?

Slavin envisions cooperative learning as the "unifying element of school (emphasis in the original) reform." This vision takes cooperative learning from the classroom where it is primarily used among students and applies it to such concepts as peer coaching, mainstreaming (which can also involve teaming of regular and special teachers), and teacher involvement in decision making. Seen in this broader perspective, the practice of cooperative learning can contribute to any effort at teamwork or collaboration.

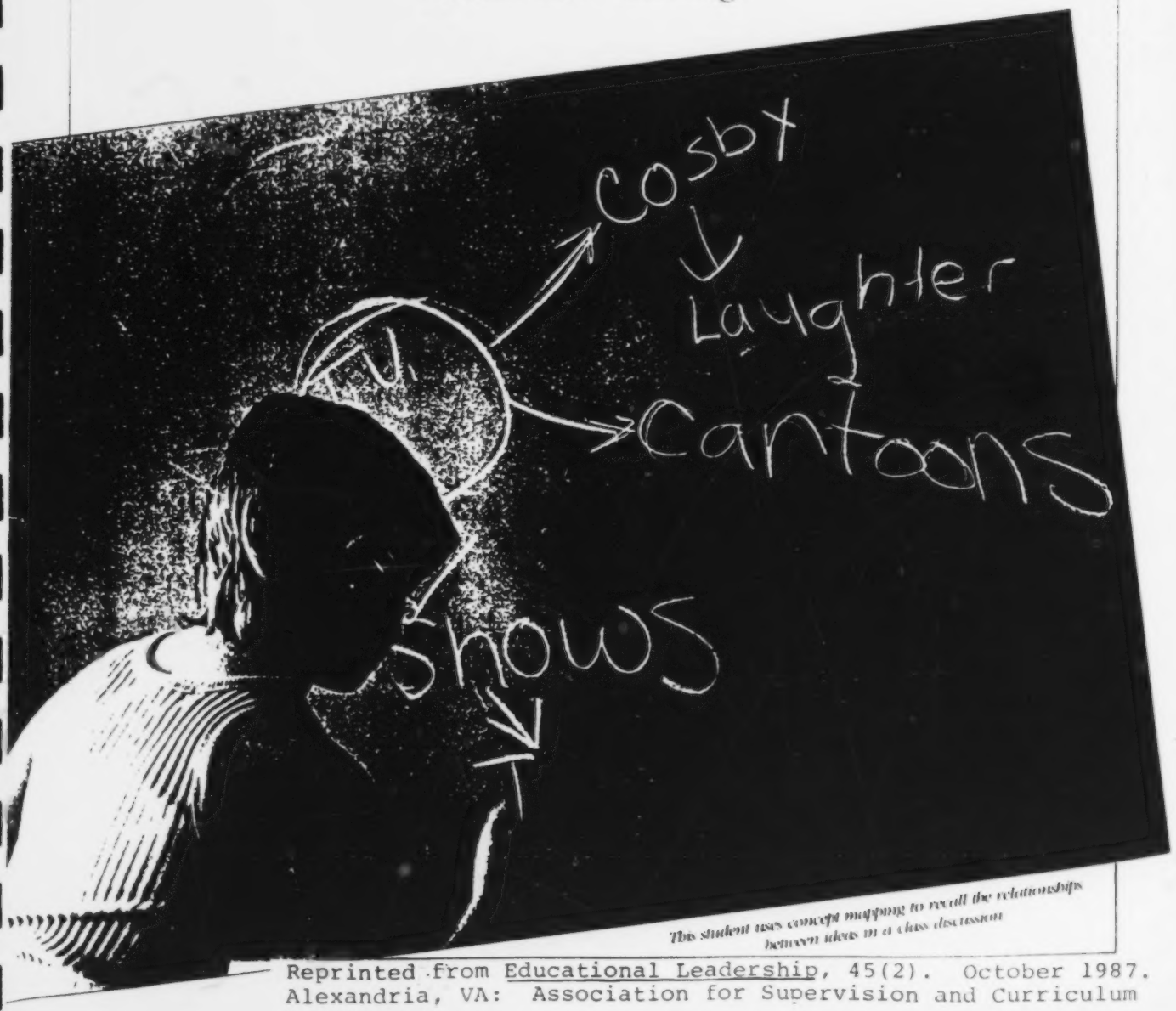
Duckworth uses some principles of cooperative learning in his graduate research methods course, a subject that is often difficult for students to grasp. He groups his students for particular tasks according to their line of work because he finds they appreciate the opportunity to share ideas about the applicability of what they are learning to their work lives. He finds that the cooperative classwork spills over into the students' learning outside of class. They make the effort to get together to complete assignments or to prepare for exams. Often, he says, the students who catch on most quickly are able to get the difficult concepts across to the other students better than he can. And because of the cooperative climate in the classroom, those who do not understand are not hesitant to express utter confusion. The increasing use of cooperative learning in college classrooms, and the stated need for cooperative skills in the workplace offer further justification for teaching children to cooperate.

continued on page 12

James Raths

Enhancing Understanding Through Debriefing

Giving students opportunities to reflect on and explain the meaning of their experiences can help them integrate and retain new learning.



This student uses concept mapping to recall the relationships between ideas in a class discussion

Reprinted from Educational Leadership, 45(2). October 1987. Alexandria, VA: Association for Supervision and Curriculum Development.

Students in a tenth-grade class read an article in the class newspaper that discusses the probability that life exists on other planets. After asking a series of who, what, and where questions, the teacher shifts the discussion to another item in the newspaper.

Taking turns reading aloud, students in an honors English class hear recounted the agony of Oedipus' making his horrifying discovery. The teacher asks several questions about the facts of the matter, and soon discussion of tomorrow's quiz dominates the interaction.

What meanings did the students in the above vignettes gain from their readings? What if there *were* life on another planet? What implications do students see for such an eventuality? What does the concept "incest" mean to the students?

In all subject areas, from the highly charged plays of Sophocles to new discoveries in science, students accommodate to their own conceptual systems the things they are told, what they hear, and what they perceive (Abelson 1981). These accommodations form the essence of meaning. As Novak and Gowin (1984) point out, meaningful learning enables the student "to tie things together and connect part to part to whole." It is "meaning" in this sense that allows the student "to exercise the powers of inference, self-understanding, and thoughtful action" (p. 110).

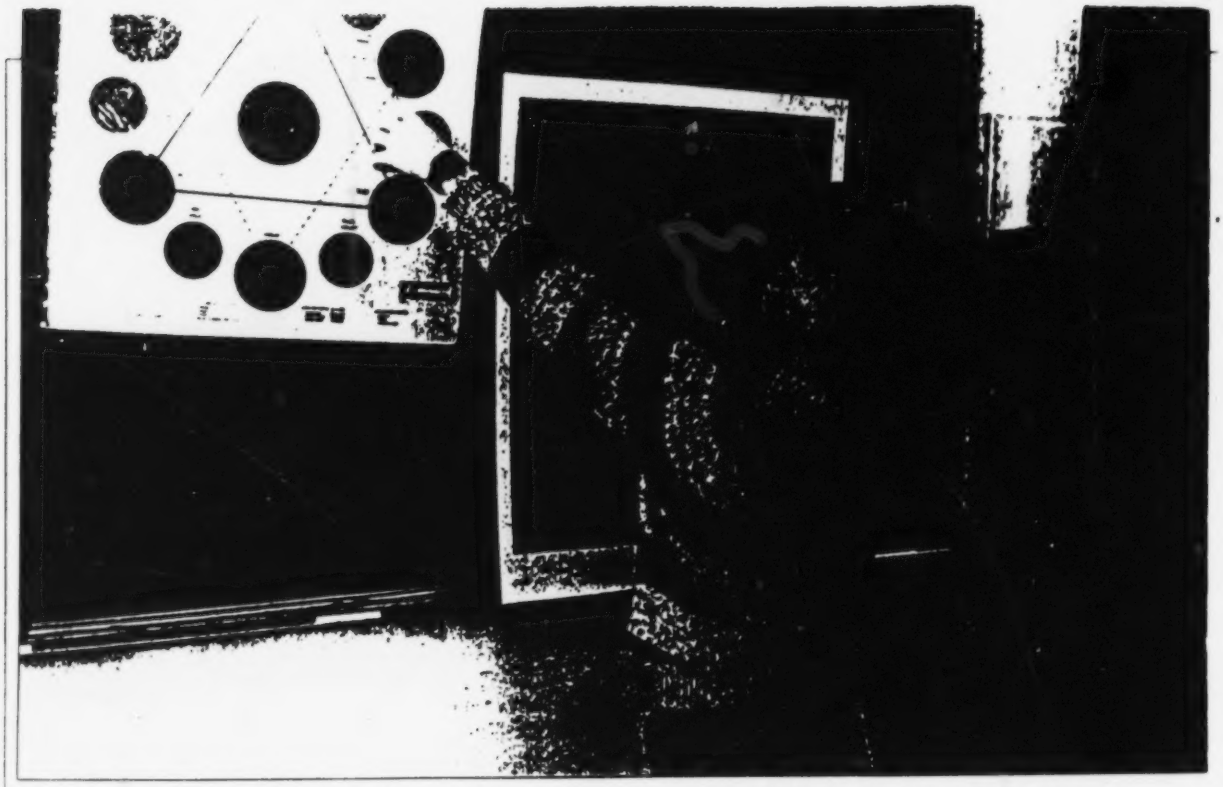
The student's process of accommodating new information to his or her own conceptual system, however, is fraught with pitfalls. A student may distort new learning to make it fit previously learned material. In this case, the accommodation may, in the long run, hinder future learning. Or the student may not see how the new content relates to *any* previous learning and may treat it as discrete material to be learned by rote, tested, and forgotten. On the other hand, a student may see how the new learning relates to previous learning and resolves questions he or she has harbored for some time.

To ensure that students will accommodate new learning in positive ways, teachers can use debriefing.

Debriefing Strategies

I am sensitive about using a borrowed term to describe techniques teachers have used for years to advance the understanding of their students (Pearson and Smith 1985), but in this case, "debriefing" seems especially apt and particularly graphic. A term originally used to describe the process of working with spies or astronauts after completing a mission, it is based on the belief that persons involved in such complex operations or experiences cannot remember all there is to tell, that they have impressions that are difficult to verbalize, and that they may forget or distort what they have seen or heard unless their accounts are thoroughly reviewed and shared. In schools, debriefing is a process of

"Debriefing gives students relatively free rein to organize, compare, classify, evaluate, summarize, or analyze an experience."



Comparing the colors in a painting to the color wheel relates one experience to another and helps the student operate on his experience by organizing it

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helping students reflect on their learning experiences, attach personal meanings to them, and deepen their understandings. Consider the following examples.

After a field trip to a farm, the teacher asks students to draw a picture of the most important thing they saw on the visit. The pictures are collected and displayed before the class. The various representations are grouped, discussed, and shared.

At the end of a unit on the Civil War, the teacher involves students in a culminating experience, that of preparing a simulated "60 Minutes" documentary on the war, designed to draw together and to integrate what the students have learned during the six-week period.

After carrying out a scientific experiment, students are asked to prepare laboratory reports to identify their assumptions, their findings, and their conclusions from the experiment.

These activities enable students to share what they learned through an experience, to summarize what the experience meant to them, and to provide the teacher with the opportunity to review what students did not understand very well.

Debriefing: A More Precise View

Debriefing is not the same as summarizing. Summarizing is often a task performed by others, frequently the

teacher, who gives the gist of what happened or what was covered. It might serve as a debriefing process for the person giving the summary. But listening to a summary does not give a student the opportunity to make sense of what has been taught or experienced, to operate on experience by organizing it, to emphasize some elements and not others, or to relate the experience to other events or ideas.

Preparing for a test is probably not a debriefing process either, since cramming is often a process that students do on the teacher's terms—working to understand the course as the instructor sees it. While insights and new meanings might well be a product of a cram session, it is not a likely outcome—especially if the test is an objective, short-answer examination. If the exam, on the other hand, asks students to share their own understandings, to identify the strengths or weaknesses in some narrative, or to reorganize what has been learned into a comprehensive whole, then debriefing is more likely to occur.

Debriefing gives students relatively free rein to organize, compare, classify, evaluate, summarize, or analyze an experience. The product of the debriefing process is an articulated sense of "meaning." It is through this process of constructing personal meanings that students reveal their misunderstandings, oversimplifications, and personal theories.

Teachers can use several activities to help students attach meanings to learning experiences.

Writing logs/diaries can document students' reactions to events and are particularly useful if the entries interpret what has happened.

Writing a precis, a concise abridgment, asks students to identify the gist of an experience, reading, or observation. It requires students to prioritize their own impressions and become more articulate about the meanings they have attributed to experiences.

Naming themes asks students to think of the personal lesson that was learned, message that was conveyed, or thrust of a reading passage or experience. Again, the task here is not to be too literal, but to abstract meaning from an experience. The question, "What does it (the assignment, topic, experience) remind you of?" encourages students to find themes or gists.

"... recent meta-analyses demonstrate that intermittent summarizing or recalling increases students' ability to recall what they have learned."

Imagining requires students to imagine "what if," to pretend, to create alternative endings, to surmise about alternatives. Each such effort, however, should be disciplined at least in part by the student's own interpretations of the experience.

Evaluating asks students to rate or rank an experience. Students can be invited to share or defend the bases of their evaluations.

Role-playing gives students an opportunity to act out their understandings of processes, or a literary character's personality, or new problematic situations. Again, not just *any* behavior on the part of the student is on target. Students need to try to use their interpretations of the elements of the experience.

Drawing is a nonverbal assignment that can help students identify major themes or issues. Since writing narratives can narrow the scope of shared meanings, the assignment to draw a picture often helps students identify salient meanings derived from experience.

Comparing requires students to relate reading a book or a poem or taking a field trip to another similar experience. This encourages them to identify features of each that they consider relevant.

Concept mapping is another nonverbal approach. It asks students to visualize and draw the relationships between concepts with a series of links or chains.

Outcomes of Debriefing

The recent work in cognitive psychology and cooperative learning supports the claim that debriefing enhances learning. Yager, Johnson, and Johnson (1985) assert that recent meta-analyses demonstrate that intermittent summarizing or recalling increase students' ability to remember what they have learned. They further claim that "cognitive rehearsal"—the process that occurs when students talk about what they have learned—is "one of the most promising of the mediating variables" examined to account for the success of cooperative learning (p. 61).

By teaching students strategies to help them recall and reconstruct what they have learned, teachers can instruct not only for facts, but for understanding.□

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Content Reading Including Study Systems

Reading, Writing and Studying Across the Curriculum

School District No. 5, Kalispell Montana

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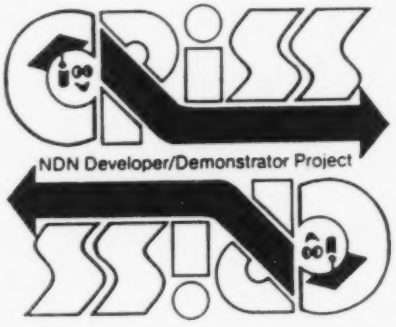

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CHAPTER 5

Learning Guides and Writing Strategies

In this section, we present a number of learning approaches which help students organize and remember content information. Students need to become competent in a variety of study procedures in order to develop their own flexible learning systems. To gain this flexibility, they should experience different ways to organize and write about information.

The key to the development of personal systems is self-monitoring. According to research in learning (Baker and Stein, 1981; Brown and Smiley, 1978), good students not only are competent in a variety of study strategies, they also know which produce the most effective learning. Poor students appear far more rigid. Typically they read and reread their textbook and have few systems for organizing information. Moreover, many are unaware of the need to self-monitor and to think consciously about how to learn. Successful students watch over themselves as they learn. They know when they know and what to do if they don't know.

Teach students to become their own "watchdogs" by having frequent "process" discussions. After a test, lead a discussion focusing on how they went about learning the material. Categorize approaches leading to successful and less successful outcomes. Have students keep learning logs, in which they record their study behaviors and note test performances. Are there any trends? Do some approaches seem more effective than others? For example, is test performance better when using a study guide than when studying without a guide? This awareness will help students know what they are doing to be successful.

Part 1: Learning Guides

Learning guides are note-taking procedures which provide focus and structure for understanding, organizing, and retaining information. We have adapted the guides to all content areas with both oral and written presentations. Students have created guides from lectures, films, and their assigned readings.

While there are many different ways for students to organize information, we have found three procedures particularly effective. These include two-column notes, problem-solution notes, and opinion proof guides. While guides vary according to instructional goals and the reading selection, they all provide students with a focus for responding to their reading. Such responses inspire students to become more active readers, which in turn leads to improved retention and interpretation of reading selections.

Strategy 1: Two-Column Notes

Two-column notes help students organize main ideas and details. Students divide their papers into two columns and record main ideas in the left column and details in the right. Next they use their notes for a study guide. Covering the information on the right, they test themselves with the key words or main idea questions on the left.

In order to develop their own two-column notes successfully, students must first understand how the author of their text develops main ideas. Take time to help students understand the structure and organization of their text before showing students how to develop two-column notes. Do not be surprised if you have to demonstrate the process many times before students can take notes independently. It is important, however, that students do learn to develop their own notes independently.

Direct Instruction

1. Show students how to write a learning guide for a reading assignment. Exhibits 5.1, 5.2, and 5.3 present samples for various content areas.
2. Photocopy a selection from the text, and make a transparency of the same selection.
3. Working through class discussion, have students read and selectively underline the selection. Help students mark main points (or power 1 ideas) and details.
4. Divide a piece of paper lengthwise into two columns. Model how to include main ideas (power 1 ideas) and vocabulary essential to content in the left column. In the right column, record information that elaborates on main points.
5. Demonstrate how to use the guide to review information. Cover the right-hand column with a sheet of paper. Show students how to self-test by using the questions and key words on the left.
6. After students say they know the material, give a short quiz to reinforce this technique.
7. Lead a discussion in which students talk about why the procedure helped them learn the material. Remind students that process discussions like this are essential for becoming aware of strategies that work.

A Teacher's Views on Cooperative Learning

Teaching the skills of cooperative learning pays off in increased achievement and better attitudes, says this junior high teacher, who credits the approach for changing his entire outlook on teaching.

BY ROY A. SMITH

I HAVE been teaching junior high school English for 22 years. A decade ago, I attended a workshop on cooperative learning presented by David Johnson and Roger Johnson, two faculty members in the Cooperative Learning Center at the University of Minnesota. That workshop changed my entire approach to teaching; I think it even kept me from leaving the profession.

I am a strong advocate of cooperative learning for several reasons. First, it places the responsibility for learning where it belongs: on the students. Second, it increases achievement and improves students' attitudes toward school, toward learning, and toward classmates.[1] Third, it makes both teaching and learning more fun.

As a teacher, my job is to structure activities in such a way that students can master content and skills efficiently and, at the same time, fulfill their needs – including their need for fun. Sometimes I assign individual activities, but more often I have my students work cooperatively. Often, the students work individually at first and then meet in a

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cooperative group to complete a larger and more complex task.

When I describe cooperative learning to other teachers, they often respond, "I already do that." But there is a big difference between group work by students who have not been taught how to cooperate and group work by students who have learned how to contribute their own ideas, encourage others to participate, express support for others, summarize, and coordinate the efforts of all members of the group.

Students who have not been taught cooperative skills are often unproductive in groups, and their interactions are sometimes unpleasant. One common complaint is that a few students do all the work. By contrast, students who have learned cooperative skills have little trouble staying on task. They enjoy their time together, care about other members of the group, and turn out high-quality products.

The requisite skills for cooperative learning can be taught to students at all levels, from kindergarten through graduate school, and in all content areas. Teaching the skills takes some time early in the school year, but the payoff comes later in increased achievement and better attitudes.

TEACHING THE SKILLS

The Johnsons have outlined five simple steps for teaching cooperation. Here's how I implement their approach in my classroom.

Step 1. Help students become aware of the need for each skill. Early in the school year I list and describe the three patterns of interaction that are possible in a classroom: cooperation, competition, and independent work. I tell my students that we will be using cooperation most of the time. A poster in my classroom makes the reason clear. It states, "None of us is as smart as all of us."

Next I introduce the social skills that will promote cooperation. I often point out one important skill, such as sharing materials, that will help students work together more effectively and then ask the class to help me list other cooperative behaviors on the chalkboard. As each new behavior is mentioned and listed, I relate that behavior to the skills of reading, writing, speaking, listening, and thinking – the skills that lie at the core of the English program. Cooperative groups become the method through which students are able to work more efficiently on strengthening these communication skills.

Teachers often hinder the effective use of cooperative groups by failing to integrate *what* they teach with *how* they teach it. I heard one teacher tell a class that had just completed a cooperative brainstorming session, "Okay, let's get back to work." The implication was that group work is entertaining but that real work begins when the students return to individual activities at their own desks. For true cooperation to take place, students must realize that they will sink or swim together – that anything they do individually is just one part of whatever whole the group must learn or produce.

Step 2. Help students gain a clear understanding of each skill. It is impossible to teach all the social skills simultaneously. Therefore, I have students practice only one or two of these skills during any given lesson. If students are working in groups on a prewriting activity, for example, I might identify accepting the ideas of others as an important behavior to practice. Acceptance does not necessarily mean agreement, but it does mean listening to the ideas of others and acknowledging their right to express themselves without criticism or interruption. Interrupting others or telling them that they are wrong stifles discussion. When disagreement exists, it is more appropriate to say, "I don't understand why you think that. Could you tell me what your reasons are?" or "I disagree with your opinion," than to baldly state, "You're wrong" (which would only produce a negative response).

Monitoring students as they work in groups helps a teacher determine which social skills need more attention. Class discussions after group activities also help a teacher identify problem areas. Moreover, the students themselves are usually quick to tell the teacher what's not working.

I often have my students brainstorm solutions to problems that arise during group work. Occasionally a student is unwilling to share, for example, or to listen to others. A general discussion of the problem and of potential solutions often makes the student more aware of the importance of that particular skill and more willing to practice it.

Step 3. Give students situations in which they can practice social skills. Early in the school year, I give my students practice situations that are unrelated to their English assignments. I identify one of the skills (encouraging others to participate, for example), and I give the groups a simple task that requires the use of that skill (such as computing the average age of the group in months, days, and years). The task takes only a few minutes, but it gives students a mini-experience in using the targeted skill. After each group completes the task, I have the members write down everything they did to solve the problem. Then I have them list what they will do differently the next time they work together (focusing only on constructive behaviors). The students spend 10 minutes discussing these data within their groups, and then each group reports to the rest of the class the behaviors that worked for it.

For true cooperation to take place, students must realize that they will sink or swim together.

Another monitoring strategy is to ask one student to observe a group at work and to record appropriate behaviors as they occur. I give the observer a form that lists the behaviors being practiced during that particular lesson, e.g., making eye contact while listening, praising others, presenting one's own ideas. The names of the students in the group appear across the top of the form. The observer merely places a checkmark under a participant's name and beside a targeted behavior each time the participant displays that behavior. When the group completes its activity, the observer (who has not taken part in the activity) reports his or her findings to the participants. I use student observers only occasionally, but I try to give each student a turn at playing that role.

Whether there are student observers or not, I move from group to group,

making notes on the use of the target behaviors. I have at least three options during this time. I can silently observe how the students handle their problems. I can call a time-out and model the ways in which groups can solve a particular problem. Or I can praise a group for its appropriate use of certain behaviors, thus reinforcing the use of these behaviors.

When students are engaged in group work, most teachers have a normal inclination to intervene at the first sign of a problem. I prefer to wait and see how the students deal with the problem. Even when they ask me to intervene, I pose questions aimed at helping them to solve the problem on their own.

A student might ask me, for example, "What do you mean by the third question in the study guide?" My response would probably be, "Have you checked with other members of your group to see what *they* think the question means?" If the student has not, I suggest that he or she do so. If the student has already conferred with the group and confusion still reigns, I ask the group to consider the key words in the question and to explain to one another the various possible interpretations. Then I step back and let the group solve its problem. If the question is well-written, the students can usually figure out its meaning on their own. From this and similar experiences, they learn that the group usually has the resources to solve its own problems.

Step 4. Give each student feedback on his or her performance of the skill. Before groups begin an activity, the teacher should tell the participants what behavior is being observed and how the reporting will be carried out. For example, it is important that observers avoid statements that evaluate, such as "Amy did a good job." Instead, an observer should report, "I saw Amy ask others for their opinions four times."

After a group activity, I often give students forms on which to record their perceptions of how well they worked together. I use this information to discuss, either with individual groups or with the entire class, the barriers to effective communication. Not surprisingly, when students' perceptions are positive, the quality of a group's product also tends to be high.

Giving students feedback on their performance is the key to improving cooperative behaviors. Yet this is the one element that teachers often ignore. Analyzing how a group functions takes time, but the payoff is higher-quality work than students would produce if they worked individually or in groups that lacked feedback.

Step 5. Persevere in practicing the skill. Teachers of reading know that it takes time – many years, in fact – for students to master such higher-order reading skills as inference and interpretation. Likewise, it takes time to learn cooperative skills; yet many teachers drop group activities in their classrooms at the first hint of a problem.

Students do not function effectively just because they are placed in groups. As the Johnsons have pointed out, "Good group members are made, not born." The skills that promote cooperation must be taught and practiced, just as the skills of reading, writing, and mathematics are.

COOPERATIVE ACTIVITIES

Cooperation doesn't just happen; the activities require careful planning with regard to both content and structure. To give readers a better idea of how cooperative activities are organized, I will describe in some detail two such activities that I use with my students.[2]

Vocabulary study. During this biweekly activity, students work in groups of three. I use students' scores on a pretest to form the first-semester groups. Each group has one member from the top third of the class, one member from the middle third, and one member from the bottom third. In practice, the top students help the weaker students.

The students look up the meanings of words independently. Early in the week, working in groups, they review the word meanings together. Since they have used a variety of dictionaries for their homework, the definitions they share with one another encompass a variety of shades of meaning.

"Tell my father this is an emergency!"

Giving students feedback is the key to improving cooperative behavior. Yet teachers often ignore this element.

Late in the week, the students take two quizzes. They work with their groups to complete the first quiz (20 items involving sentence completion, analogies, and antonyms). The second (20 items involving synonyms) they complete individually.

The group quizzes yield two obvious benefits. First, they give students a chance to review the week's words together. The more often students see, say, hear, and write the words, the more likely it is that these words will become part of their daily vocabularies. Second, the group quizzes give students another opportunity to work together – and thus another opportunity to strengthen their problem-solving skills.

In any group activity, however, individual accountability is important, just to keep some students from relying on others to do most of the work. In vocabulary study, students are held accountable for doing their share by means of the individual quiz.

In vocabulary study, as in other group activities, I teach students the skills of cooperation. I also encourage cooperation by giving bonus points if everyone in a group scores at least 85% on the individual quiz.

Students remain in the same small groups throughout the first semester. When the second semester begins, I form new groups, using students' scores on the first-semester final exam (which covers all the words studied during that interval) as the criterion.

Medieval newspaper. This activity is far more complex than vocabulary study, and it requires more highly developed cooperative skills. Working in groups of four, students research various aspects of medieval life (e.g.,

monasticism, the bubonic plague) and present their findings in the form of a newspaper. The research is carried on in their history classes.

Each group's newspaper will include at least one news story, one editorial, one column, and one feature story. It may also contain such items as obituaries, weather forecasts, cartoons, and advertisements. Early in the activity, I teach lessons on the various kinds of journalistic writing that students will be doing. Each student must contribute one major piece of writing, and all newspaper items written by the members of a given group must deal with the same medieval issue or individual.

For this activity, the students form their own groups of four. After each group decides on its topic, the members research that topic in depth, using such materials as textbooks, trade books, encyclopedias, classroom handouts, audiovisual aids, and even primary sources. The students divide the labor, in order to cover as many of these materials as possible. During class time, they share the information that they have collected, which enables everyone in the group to work from the same base of facts. As the activity progresses, class time is also devoted to group work on editing, proofreading, and page layout.

Each group member has two distinct tasks: 1) to do the best possible work on his or her writing assignment, and 2) to help other group members by reading their articles and checking the facts, the sentence structure, the spelling, the punctuation, the coherence, the development of the topic, and the unity. Each group will receive one grade, determined by the quality of its newspaper.

Clearly, the medieval newspaper gives students practice in the communication skills of reading, writing, listening, speaking, and thinking. Just as clearly, it gives them practice in the social skills that promote cooperation.

STUDENT REACTIONS

Several weeks ago, I asked my ninth-graders to share their views of cooperative learning with *Kappan* readers. The students' written responses were universally supportive, although five students mentioned drawbacks, as well: interpersonal problems with other members of the group, individuals who fail to do their share of the work, individuals who talk too much and do not listen enough. Bernie Sharpe noted, however, that sometimes he learns to like individuals better after working with them in small groups.

The advantage of cooperative learning that students mentioned most frequently was the opportunity it provides for sharing ideas. "The people in the group can help you see the material from a different point of view," Erika Gandullia noted. "By combining the knowledge and ideas of a group of people, the product has a better quality and it gets done quicker," Glenn Morrison said. "Working in groups is beneficial because you are getting input from other students who may have gotten their information from a different source, which means you are getting information from three or four different places," according to Jon Willner. "Group learning has allowed me to develop by forcing me to listen to and learn from what others have to say," noted Sarah Cook.

But perhaps Holly Fisher summed up this particular advantage best. Group learning, she said, "not only allows me to share something that no one else may have thought of, but I also get two or three times as many ideas as I started out with on my own."

Cooperative learning also leads to greater involvement, as several of my students pointed out. "The cooperative learning situation in this class gives you a chance to discuss what you feel to a greater extent because of the small number of people you are executing the project with," commented Lizzy MacLean. "Each person gets more attention for his or her feelings," Lynn Hansberry agreed. "It is great not to be elbowed out and also to learn not to elbow," in the words of Liz Shellmer.

Many of the students mentioned that their grades had improved, thanks to cooperative learning. Two – Kate Knab and Michael Benard – said that group work gives participants more self-confidence, as well.

"Not only does group learning improve my grades and increase my interest in English, but it also gives me a chance to get to know my classmates better than I did before," Erin Osler noted. Maura Healey agreed. "Before coming into the ninth grade, I never experienced cooperative learning," she said. "When I came into Mr. Smith's class, I thought it was going to be the same old story, sitting at a desk day after day, listening to the teacher lecture, and being afraid of asking questions for fear of embarrassment.

"Then Mr. Smith told us about cooperative learning. I had some reservations, because I had never been in an advanced course and I really didn't know a lot of people. I soon found that group learning was more personal and people listened to what you had to say more carefully," she went on. "I think group learning is an immense help to people who have problems getting to know people."

My students also maintained that cooperative learning teaches responsibility. "Your classmates, not just your teacher, will hold you accountable for your studies outside of class," according to Michael Polefka. "Knowing that if you don't do your best you'll let down the members of your group gives you enough drive to do the best you possibly can," added Nicole Buba.

Tory Esser, Melissa Mayhew, and Mary Kate LeCam were among the students who mentioned that cooperative learning is fun. "Students with a lack of motivation or interest, who become easily bored with class assignments, seem to find this a refreshing new way to learn," Melissa observed.

How does Emily Shannon see cooperative learning? "The atmosphere manages to be chaotic, controlled, relaxed, high-powered, and extremely productive all at once. How? Perhaps it's the variety of personalities, backgrounds, opinions, and intelligence in a class.

"I have found that a class conducted in such a way is more productive and enjoyable and less tense, less tedious, than the general classroom. The students seem to excel in such an atmosphere, approaching each task positively and eagerly," Emily observed.

Cooperative learning was the turning point in my professional life. These statements from my students explain why.

1. For a complete review of the supporting research, see David W. Johnson et al., *Circles of Learning* (Alexandria, Va.: Association for Supervision and Curriculum Development, 1984). In 1986 David Johnson, Roger Johnson, and Edythe Johnson Holubec revised *Circles of Learning*. The updated version is available through Interaction Book Co., 7208 Cornelia Dr., Edina, MN 55435.

2. For other examples of cooperative activities, see *Structuring Cooperative Learning: Lesson Plans for Teachers*, available through Interaction Book Co., 7208 Cornelia Dr., Edina, MN 55435. K

APPENDIX

PROGRAM OF STUDIES

FOR

ENGLISH LANGUAGE ARTS/HUMANITIES

Revised 1988

Kanawha County Schools
200 Elizabeth Street
Charleston, West Virginia 25311

Richard D. Trumble, Ph.D., Superintendent

Rebecca C. Burns, English Language Arts Supervisor

(EXCERPTS)

PHILOSOPHY

English Language Arts

The humanities emphasis in the English language arts program establishes vital connections among education, culture, and experience. Students gain an understanding of themselves and their world through consideration of patterns in language, literature, history, philosophy, fine arts, and the implications of the sciences.

The assessment of student needs, abilities, and interests precedes the implementation of the program. An interdisciplinary approach provides flexibility in organization, content, methods, and materials. Students with different learning styles have opportunities to achieve maximum success.

Communication skills enable students to express ideas appropriately for a variety of purposes in all disciplines. Students use composition to organize ideas effectively and to practice oral and written forms, poetry and prose, at all levels.

The literature-reading program contributes in a positive manner to the students' appreciation for literature, for multicultural diversity, and for the relationships among the humanities disciplines. This appreciation is achieved through a variety of contemporary and classical selections from different ethnic and racial groups presented with aesthetic, social, and historical perspectives. Through emphasis on developmental reading, students move from the literal, through the interpretive, to the critical level of comprehension. Furthermore, students learn to make responsible judgments about the quality of life in our world by integrating the traditions of the past with the demands of the future.

GOALS

1. To understand that humanities correlates literature and language, the social sciences, and the cultural significance of the arts and sciences.

2. To become acquainted with classical works of all disciplines, to identify qualities of classical works, and to evaluate contemporary works based on these criteria.

3. To recognize the interrelatedness of patterns and ideas in the humanities.

4. To examine recurring literary motifs, patterns, and archetypal roles.

5. To explore the impact of the arts, philosophy, religion, political thought, historical events, science, and technology on humanity.

6. To develop the capacity to inquire, to analyze, to question, and to make responsible judgments.

7. To develop higher level thinking skills which enable the learner to express himself logically and creatively in oral and written communication.

8. To identify the purpose and audience of different communication styles and their influence on society.

9. To develop tolerance and promote equity towards mankind through an appreciation of cultural diversity.

10. To become aware of the various cultural opportunities available in the community and establish a lifelong pattern for appreciation of the arts.

11. To become an informed, responsible, productive citizen, capable of adapting in an ever-changing society.

INTRODUCTION

INTERDISCIPLINARY HUMANITIES

This curriculum defines the required English language arts outcomes for grades 10-12 and provides a model for senior high schools that wish to utilize an interdisciplinary humanities program. Three strands--English language arts, social studies, and fine arts -- may be taught through either a team or traditional approach. In schools adopting this delivery model, students who demonstrate mastery of specified learning outcomes earn three credits in English language arts, three credits in social studies, and one credit in fine arts. Students with CTBS stanines of seven or above must complete the additional learning outcomes indicated for the advanced curricula in English language arts and social studies in order to receive weighted grades.

The English language arts strand contains the required and advanced curricula for grades 10-12. Required social studies courses include World Cultures I (10), economics (12), and Contemporary America (12). Schools may add the World Cultures II credit in grade eleven. In addition, one fine arts credit may be earned upon completion of the three-year sequence of the program.

PHILOSOPHY

INTERDISCIPLINARY HUMANITIES

The study of humanities transcends all academic disciplines, most obviously, literature and language, the social sciences, and the cultural significance of the arts and sciences. In order to stimulate a greater understanding of a common multi-cultural heritage, all learners have the opportunity to examine the best civilization has to offer. Essential to this purpose is the belief in the individual's inherent capacity to imagine, to analyze, to question, and to make responsible judgments.

Within a chronological framework, the humanities probe connections between the various disciplines and the cultural patterns of mankind, past and present. It is a sequential, thematic program which enables learners to recognize the interrelatedness of patterns and ideas in great works of all disciplines. Additionally, the humanities program provides a broad perspective of the world. In a teacher-facilitated, student-centered environment, learners develop skills and concepts which equip them to participate in the democratic process and to live peacefully and productively in an ever-changing global society.

GRADE LEVEL 10

1. Outcomes in standard type with no asterisk must be taught to all students.
2. Asterisk indicates outcomes that must be taught and mastered for promotion or credit.
3. Advanced curriculum outcomes are underlined and must be taught and mastered for weighted grades in grades 10 through 12.
4. (SLO) indicates that the outcome addresses a state learner outcome.

	Social Studies	English Language Arts	Fine Arts
Summer Reading (one week)			
Knowledge Base	Previously assigned summer reading and student response	Previously assigned summer reading and student response	What are the Fine Arts?
Learner Outcomes	The student will review summer reading and student response, establishing relationships between summer reading and course content. Upon completion of a summer reading, the student will describe the culture used as setting and select several aspects of that culture to compare to his own culture. (SLO 11) Given a summer reading assignment, the student will create a definition of culture and cultural trait and give examples.	The student will review summer reading and student response, establishing relationships between summer reading and course content. Upon completion of a summer reading, the student will describe the culture used as setting and select several aspects of that culture to compare to his own culture. (SLO 11) Given a summer reading assignment, the student will create a definition of culture and cultural trait and give examples.	*The student will identify the areas included in the fine arts. *The student will identify the elements and principles common and unique to each art. *The student will attend or participate in at least 3 varied aesthetic experiences each year.

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Ideas/Resources	Students might create a map of the setting from their summer reading.		
Language/Composition Activities	Review of summer reading should include written and oral composition, as this will provide a writing sample for diagnostic purposes early in the first nine weeks. The learner outcomes suggest a descriptive paragraph or paper, a definition/example paragraph or paper. If a reading journal or other response was part of the summer assignment, other expository or creative pieces may use the journal as basis.	Review of summer reading should include written and oral composition, as this will provide a writing sample for diagnostic purposes early in the first nine weeks. The learner outcomes suggest a descriptive paragraph or paper, a definition/example paragraph or paper. If a reading journal or other response was part of the summer assignment, other expository or creative pieces may use the journal as basis.	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Beginnings of Man (two weeks)			
Knowledge Base	Artifacts as cultural indicators	Archetypes as they appear in literature, both classic and contemporary Archetypal criticism	Elements of Dance: The Arts: Man's need to communicate across all cultures and times Stonehenge, other building efforts Early musical instruments Early jewelry, body enhancement
Learner Outcomes	*After interpreting the findings from the artifacts of our society, the student will write a paragraph describing the culture that he has discovered. (SLO 7)	*The student will recognize archetypes as they exist in myth. He will apply this knowledge in a discussion of contemporary pieces. The student will make connections between archetypes and real life. (SLO 9)	While viewing the films Circle II and Appalachian Spring, the student will map the patterns of movement of one major dance presentation.
	*Using a map of the world, the student will locate and label the areas of the world where significant archaeological discoveries have been made. (SLO 33)	*After review and/or instruction, the student will use notetaking, listening, and other study skills (outlining, organization, time management) to synthesize information on archetypes and myths. (SLO 12)	After mapping, the student will discuss the various patterns, lines, harmony and balance, that have been demonstrated and are common to all arts and then write a paragraph about the uniqueness of dance as an art.

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
		After studying archetypes, the student will produce a short piece of writing (poem, short story, paragraph or essay, journal entry) based upon an archetype. (SLO 4,5) After instruction, the student will recognize and apply terms relating to myth and archetypes. (SLO 10)	After mapping patterns of movement, the student will make a picture of the mapping by connecting the lines and using colors, further enhancing balance and harmony. After viewing art forms of the age, the student will produce an example of a body enhancement, (e.g. jewelry). The student will research and report on or make early musical instruments used from the beginning of man to 600 A.D.
Ideas/Resources	The student should bring some items that they use every day to use as artifacts (e.g., soda cans, pencils, pictures, gum wrappers).	Archetype study might consider ideas from Campbell, Asimov, Camus, Freud, and Jung. TV, comic books, movies and other media can be used.	Sunrise or Kanawha County Library Collection of pre-historic materials

GRADE LEVEL 10

Social Studies	English Language Arts	Fine Arts
This might be a good time to review basic skills/study skills/ thinking skills.	This might be a good time to review basic skills/study skills/ thinking skills	
Story of Prehistoric Man (F-0676) Primitive Man In a Modern World (F4224) (available from County Library Media Services)	Lecture/discussion of archetypes lends itself to practice of these study skills; models or examples of your notes in outline form would be very helpful.	Film - Toot, Whistle, Plunk and Boom (L.R.C.)
Activity: The year is 2090. Create a collection of artifacts from the year 1990 (small items common to our culture (e.g. tapes, pencils, soda cans). Have the students select one artifact and tell what they believe it was, what it was used for and what it reveals about the culture that used it. Do the same with the entire collection of artifacts.	This might be a good time to encourage students to begin a vocabulary section in the notebook - a personal glossary of new terms.	Film - Beats Go On, Percussion (C.C.)
	National Geographic Smithsonian Magazine	Book: The Interrelated Arts In Leisure published by C.V. Mosley Co. This gives good background on the elements of dance.
	Teacher resource - Parabola: A Magazine of Myth and Tradition	Films: The Theatre: One of the Humanities (L.R.C.)
		Circle II and Appalachian Spring (C.C.)
Language/Composition Activities	Notetaking Outlining Selected prose or poetic writing	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
River Civilizations (three weeks) Mesopotamia and a choice of any one of the following: Egypt, China, and India.			
Knowledge Base	Gilgamesh or excerpts Mesopotamian Culture Hammurabi's Code Excerpts from Old Testament Herbrew Culture Exploration of any one of the following cultures: Egypt, China, India	Gilgamesh or excerpts Excerpts from Old Testament *Definition of lyric poetry Poetic technique: language, imagery Excerpts from Egyptian, Chinese, Indian culture, as appropriate	Weaving Perspective in Egyptian art friezes obelisks, pyramids pottery Chinese silks Bronzes alabaster costume cosmetics jewelry
Learner Outcomes	*After reading Gilgamesh, the student will identify aspects of Mesopotamian culture. (SLO 7) *After studying Hammurabi, the student will determine how his code is reflected in the modern legal systems. (SLO 8)	*After reading Gilgamesh, the learner will review the epic and the epic hero. The student will make parallels between themes and archetypes found in Gilgamesh and those found in myths from other cultures. (SLO 12)	*After a discussion of Egyptian art, the student will list the stylistic characteristics. The student can produce a facsimile of Egyptian jewelry, clothing, pottery, etc., using various materials.

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
	After reading selections from the Old Testament, the learner will analyze the cultural, legal, and social implications on our society. (SLO 10)	*After reading excerpts from the Old Testament, the student will demonstrate an understanding of lyric poetry. The student will demonstrate an understanding of poetic language and imagery. (SLO 9,11)	
	After selecting an ancient culture (India, China, Egypt), the student will demonstrate knowledge of the contributions of the culture. (SLO 4, 5, 6, 11, 23, 24, 25)	After instruction, the student will relate Old Testament literature to the Hebrew culture. The student will identify the effects of Hebrew culture on modern society and its values. (SLO 12,13)	
Ideas/Resources	F-4196 Middle East Mosaic Peoples F-0008 Ancient Mesopotamia F-2032 Ancient Palestine F-0003 Ancient World Inheritance F-2207 Egypt - Cradle of Civilization (available through Library Media Services)	Connect the archetypes found in Gilgamesh with those in "Dr. Heidegger's Experiment" (Theme: search for immortality.) National Geographic Smithsonian Magazine	Butcher paper can be attached around the walls and students can depict tomb art.

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
	Other suggested videos: Egypt: Quest For Eternity Mystery of the Pyramids First Eden		
Language/Composition Activities		Language history: the beginnings of alphabet and writing.	
	Many of the outcomes may be used to create writing activities. Special care should be devoted to prewriting and editing stages of the process.	Many of the outcomes may be used to create writing activities. Special care should be devoted to prewriting and editing stages of the process.	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Classic Civiliations: Greece (six weeks)			
Knowledge Base	Research of the beginnings of Minoan-Cretan civilization	Antigone or Oedipus or Medea (Choose one for average, one or more for advanced, as time and emphasis allow.) [Optional for advanced: one play by Aristophanes]	Role of Music Myths and music instruments
		History of drama Greek theater Greek dramatists	Greek philosophy of beauty, art and aesthetics represented in sculpture and architecture
	Excerpts from Thucydides, Herodotus and others as appropriate	Excerpts from Thucydides, Herodotus and others as appropriate	Development of the human figure from bas-relief to free-standing
	History of the Persian Wars		
	History of the Peloponnesian Wars		Parthenon 447-442 B.C.
	Excerpt of Pericles' funeral oration	Selections of Greek lyric poetry, including Sappho	Greek Drama and Dance
	Athenian democracy		Greek Tragedy Theatre - film Behind the Mask (KCS)
	Selected excerpts from Plato (Suggested: excerpts from The Republic or "The Parable of the Cave") Optional: Selections from Aristotle	Selected excerpts from Plato (suggested: excerpts from The Republic or "The Parable of the Cave") Optional: Selections from Aristotle	
	A selection of Greek philosophers	A selection of Greek philosophers	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
	The Spartan way of life The Greek values as they were reflected in the Olympic games The impact of Hellenistic thought: Alexander the Great and his world conquest		Costume design Scene design Masks
Learning Outcomes	After instruction, the student will prepare a timeline of the various developments of the Greek city-states, beginning with the Minoans. (SLO 25, 32) After reading excerpts from Thucydides and Herodotus, students will compare and contrast the writing styles of these two historians and their approaches to history. (SLO 27)	*After study of Greek Drama, the student will list characteristics of tragedy, citing evidence from the play. The student will compare/ contrast two treatments of Greek tragedy. (SLO 9) After examining Greek lyric poetry, the student will discover Greek culture as illustrated in the poetry. (SLO 12) *After instruction, the student will identify the qualities of lyric poetry found in Greek poems. (SLO 9)	*Following a discussion of classic Greek architecture, the student will: 1. locate buildings in the community which use similar motifs 2. design and write sample ads for Greek real estate pages 3. identify the three major column styles: Doric, Ionic, Corinthian. *The student will identify Greek sculputures based on mythology.

GRADE LEVEL 10

Social Studies	English Language Arts	Fine Arts
After reading the funeral oration of Pericles, the student will write a modern version of this speech using the United States as the ideal state. (SLO 29, 31, 34)	After reading the funeral oration of Pericles, the student will write a modern version of this speech using the United States as the ideal state. (SLO 29, 31, 34)	
*After studying the principles of Greek democracy, the student will write his definition of democracy from the viewpoint of one of the several groups in Athens: citizens, slaves, and foreigners. (SLO 8, 34) (SLO 4, 6, 7, 12, 13, 14)	*After studying the principles of Greek democracy, the student will write his definition of democracy from the viewpoint of one of the several groups in Athens: citizens, slaves, and foreigners. (SLO 8, 34,) (SLO 4, 6,7, 12, 13, 14)	
Utilizing logical reasoning, the student will develop a personal philosophy in conjunction with this examination of philosophers. (SLO 11, 31) (SLO 12)	Utilizing logical reasoning, the student will develop a personal philosophy in conjuction with this examination of philsophers. (SLO 11, 31)	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Learner Outcomes	After reading excerpts from the Republic, the student will develop his own definition of the ideal state or society and compare his own views with those of Plato. (SLO 8, 9, 11, 12, 31) (SLO 12)	After reading excerpts from The Republic, the student will develop his own definition of the ideal state or society and compare his own views with those of Plato. (SLO 8, 9, 11, 12, 31) (SLO 12)	*After viewing Greece: the Rise of Greek Tragedy, the student will discuss characteristics of the Greek Theatre and the importance of the Greek Chorus.
	After studying a number of philosophers, the student will write a dialogue between one of the philosophers and one of his students. (SLO 4, 5, 6, 7, 8, 12, 13)	After studying a number of philosophers, the student will write a dialogue between one of the philosophers and one of his students. (SLO 4, 5, 6, 7, 8, 12, 13)	After viewing the film Behind the Mask, the student will design and make a mask for a particular character from a Greek play being studied.
	After studying the society of the Athenians and the Spartans, the student will prepare an outline comparing and contrasting these two Greek societies. (SLO 28, 32) (SLO 12)	After studying the society of the Athenians and the Spartans, the student will prepare an outline comparing and contrasting these two Greek societies. (SLO 28, 32) (SLO 12)	After viewing films, the student will participate in an oral and movement presentation of the chorus parts from the play Antigone.
	*After instruction, the student will compare and contrast the Ancient Games with the modern Olympics. Include the values that were stressed in the Ancient Games. (SLO 7, 11)	After instruction, the learner will explain how both mental and physical achievements were implemented. (SLO 12)	*The student will recognize the role of music in the Greek society and that music of this period is not available to us today.
			*After reading a synopsis of Gluck's Orfeo ed Euridice and listening to Dance of the Blessed Spirit and The Dance of the Furies, the student will analyze how the text and music reflect the simplicity, purity and beauty of the Greek era.

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
	After studying the exploits of Alexander the Great, the student will analyze the lasting effects of Alexander's conquest of the world. (SLO 13, 15)	Optional: After instruction, the learner will compare views of Alexander: literary, cinematic and/or historic (SLO 12) With instruction, students will examine Greek root words and their meanings. (SLO 15) *With instruction, students will use the knowledge of Greek word elements to improve vocabulary skills. (SLO 15)	The student will recognize the aulos and lyre as instruments of the Greek era and discuss their connections to the Greek myths.
Ideas/Resources	The student may pretend that he is a news reporter doing a story on the life of a Spartan soldier. (SLO 13) Suggested films available from Library Media Services F-2030 Aegean Age F-0041 Ancient Greece F-4015 Ancient Games F-5098 Athens: The Golden Age	The student may pretend that he is a news reporter doing a story on the life of a Spartan soldier. (SLO 13) View film Alexander the Great (Cultural Center)	Films: The Rise of Greek Tragedy (CC) Behind the Mask (CC) Video of Anouilh's Antigone or Oedipus at Colonnus or Gospel at Colonnus View movie: Philosophy Symposium Plato's Apology

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
	F-4057 Death of Socrates F-0547 Our Inheritance from Historic Greece F-4426 The Greeks In Search of Meaning		
Language/Composition Activities		How to do a summary Outlining skills News story format Vocabulary development through Greek word elements	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Classic Civilizations Rome (six weeks)	The Aeneid Complete or excerpts	The Aeneid Complete or excerpts	Role of music instruments
	The early history of Rome: legends and Etruscans	Myths of Romulus and Remus	Roman arts: coins jewelry architecture Mosaic illuminated manuscripts
	Examine the Aeneid as Greek culture revised and adapted to Roman need. Early history of Rome through fact and legend	Review journey motif and related to The Aeneid.	
		Compare the Aeneid to the Odssey.	Roman Colosseum 72-80 A.D.
	The building of an empire and Punic Wars	Selected poetry (Recommended: Catullus, Martial, Horace, Ovid)	Pantheon 118-125 A.D.
			Costuming
	A Roman comedy from Plautus or Terence in full or excerpted form	A Roman comedy from Plautus or Terence in full or excerpted form	Roman Drama: Theatre Film: A Funny Thing Happened on the Way to the Forum
		Selected prose (Recommended: Cicera, Livy, Tacitus, Martial, Pliny and others)	The Mass
			Music
			Architecture
	Julius Caesar	Julius Caesar	Symbolism in Christian Art
	What Julius Caesar reveals about Roman life	What Julius Caesar reveals about Roman life	
	The Pax Romana as it provided for the development of Roman law, engineering, entertainment, trade	Christian literature of New Testament (e.g. Letters of Paul and/or other selections)	
	The Rise of Christianity and the Fall of Rome		

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Learner Outcomes	*After instruction, the student will construct a map of Rome and locate the boundaries and geographical features. (SLO 2) After instruction, the learner will analyze the value of the contributions of the Roman society. (SLO 7, 9,11, 13)	*After examining selections, the student will identify key concepts as they appear in Roman poetry and prose. The student will explain satire as it pertains to Roman and modern litearture. (SLO 10, 11)	*The students will recognize the role of music in the Roman era as being directly related to Greek music and that its function was for war and pleasure. The students will recognize the emergence of the drum and trumpet and explain why they replaced the lyre. *After discussion of Roman architecture, the student will list 3 examples of structures which used the arch and the vault. *The student will discuss the similarity of the visual aspects of ancient Rome and a contemporary metropolis.

GRADE LEVEL 10

Social Studies	English Language Arts	Fine Arts
After studying the Punic Wars, the student will determine the causes and effects of this conflict.	*After instruction, the student will select one or more aspects of Roman culture and compare to one or more aspects of American life. (SLO 12, 13)	After viewing A Funny Thing Happened on the Way to the Forum, the student will discuss aspects of Roman culture shown in a modern comedy and explain how comedy transcends time.
*After instruction, the student will examine traits of Roman culture, values, government, politics, and the role of women. (SLO 7, 11, 18, 25)	*After reading the play, the student will point out the conventions of tragedy as they apply to Julius Caesar, and will compare/contrast Julius Caesar to other tragic characters. (SLO 9)	After a discussion of the influence of the Christian religion on art, the student will use the mosaic technique in an artwork, OR the student will research calligraphy as reflected in illuminated manuscripts and produce an example of decorative lettering.
After studying the rise of Christianity, the student will determine why Rome became a center for this religion. (SLO 10, 11)	*After instruction, the learner will explore the style and structure of Julius Caesar: (e.g., foreshadowing, use of the super-natural, dramatic structure.) (SLO 10)	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
	After instruction, the learner will compare the Pax Romana to contemporary American society. (SLO 20, 22) (SLO 12, 13)	After instruction, the learner will compare the Pax Romana to contemporary American society. (SLO 20, 22) (SLO 12, 13)	
		After instruction the learner will examine New Testament literature. (SLO 11)	
	After instruction, the learner will identify conflicts between Roman culture and Christian belief. (SLO 10, 11) (SLO 12, 13)	After instruction the learner will identify conflicts between Roman culture and Christian belief. (SLO 10, 11) (SLO 12, 13)	
Ideas/Resources	Selected titles available from Library Media Services F-0040 Ancient Rome F-4207 Pompeii: Once There Was A City F-5083 Spirit of Rome F-4428 Romans: Life, Laughter, Law Other suggested video Ben Hur	Tacitus, Germania: Objective history praises virtues of Germans.	J.C. Cooper, An Illustrated Encyclopedia of Traditional Symbols James Hall, Dictionary of Subjects and Symbols in Art A Funny Thing Happened on the Way to the Forum (CC) History of Drama: Classical Comedy (CC)

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Language/Composition Activities		Latin root words Structure of comparision/contrast paper Persuasive essay using letter format Suggestion: Relate this activity to the epistles of the New Testament.	
	(Note: Many of the outcomes may suggest composition activities)	(Note: Many of the outcomes may suggest composition activities)	
Classic Civilizations: Islam (three weeks)			
Knowledge Base	Excerpts from the Koran	Excerpts from the Koran	
	The beginnings of the Islamic faith Islam as a role model: missionary zeal, role of women, Islamic law	Excerpts from Islamic and Persian literature, including The Rubaiyat of Omar Khayyam	Henri Matisse Collage A Thousand and One Nights
	Learning: emphasis on medicine, science, mathematics, literature, art	At least one tale from 1,001 Nights	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Learner Outcomes	After studying excerpts from the Koran, the learner will determine its impact upon the culture and its believers. (SLO 6, 7,11) (SLO 11,12,13)	After studying excerpts from the Koran, the learner will determine its impact upon the culture and its believers. (SLO 6, 7, 11) (SLO 11,12,13)	After viewing Gameel Gamal, the student will debate the pros and cons of belly dancing as an art form.
	After examining ideas conveyed through the Rubaiyat and other excerpted Islamic/Persian works, the learner will compare these ideas to traditional Islamic thought. (SLO 11,28,31) (SLO 11,12,13)	After examining ideas conveyed through the Rubaiyat and other excerpted Islamic/Persian works, the learner will compare these ideas to traditional Islamic tought. (SLO 11,28,31) (SLO 11,12,13)	
Ideas/Resources	Suggested videos available through Library Media Services		Film: Gameel Gamal (CC)
	F-4442 The Torchbears Bridging the Dark Ages		Shrine Oriental Band
	F-4433 Holy Land: Judaism, Christianity, and Islam		
	F-0497 Moslem World the Beginnings of Growth		
	F-4011 Ancient Africans		

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Language/Composition		Compare one or two "rubai" modeled on Khayyam's work; compile a "Class Rubaiyat." Discover Islamic/Persian contributions to the vocabulary of English.	
) The Middle Ages (six weeks)			
Knowledge Base	Formation of the German kingdoms and the roots of feudalism	Qualities of Anglo-Saxon hero	Clothing, especially military dress
Fall of Rome: Barbaric invasions		*Qualities of Anglo-Saxon poetry	Pope Gregory the Great establishes Gregorian chant for Roman Catholic liturgy.
	*Read Beowulf or excerpts	*Read Beowulf or excerpts	
Feudalism	Daily life and the values of the people	Derivation of the names of days of the week	stained glass tapestry architecture
	Social and political impact of the feudal system and the economic impact of the manorial system		
	Read "Song of Roland" or excerpts.	Read "Song of Roland" or excerpts.	Notre Dame 1163-1250 Chartres 1142 Reims 1225-1299
	Chivalry as a code of conduct	Chansons courtly romance Troubadours and oral tradition	Theatre of the Middle Ages

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
	Optional: excerpts or view El Cid	Optional excerpts or view El Cid	
	Selected Arthurian material	Selected Arthurian material	
	Chivalric ideal vs. reality	From fact to legend to literature	
		Literary techniques of selections studied	
		"Matter of Britain"	
Medieval Church	Selected mystery, morality or miracle play	Selected mystery, morality or miracle play	
	Impact of the Church on daily life of people of this time	Rebirth of drama in church and its effect on literature	
	Excerpts from the Divine Comedy	Excerpts from The Divine Comedy	
	Impact of the Crusades on trade and the exchange of Eastern and Western culture.	Use of vernacular in literature - Poetic language, form and structure, symbolism, and imagery	
	The expanding world in the Middle Ages	Ballad selections	
		Ballad form and content	
	Rise of the Middle Class	Optional - other Medieval Poetry	
	*Canterbury Tales or excerpts	*Canterbury Tales or excerpts	
	Guilds as a social, political, and economic institution	Frame story - Characterization and Language levels	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
		Printing press and its influence on the language	
	Excerpts from Boccaccio's The Decameron	Excerpts from Boccaccio's The Decameron	
Learner Outcomes	After studying the factors leading to the fall of Rome, the student will identify which of these led to the formation of the German kingdoms. (SLO 26, 28, 12, 8)	*After reading Beowulf the student will identify the qualities of the Anglo-Saxon hero and find examples in selected poetry. The student will point out qualities of Anglo-Saxon poetry in selected pieces. (SLO 12, 13)	*After listening to several Gregorian chants, the student will reocgnize plainsong as being monophonic with free style and the forerunner to the Mass.
			*The student will discuss the parts of the Mass.
	*After reading appropriate selections, the student will explain cultural traits as they are found in Anglo-Saxon poetry. (SLO 12, 11) (SLO 9, 5)	*After reading appropriate selections, the student will explain cultural traits as they are found in Anglo-Saxon poetry. (SLO 12, 11) (SLO 9, 5)	The student will view "Kyrie" written in neumatic notation as done by the Monks and as done in modern notation.
	After reading excerpts from The Song of Roland the student will find examples of values and attitudes associated with feudalism and the Middle Ages. (SLO 7,11,28) (SLO 12,13,14)	After reading excerpts from The Song of Roland, the student will find examples of values and attitudes associated with feudalism and the Middle Ages. (SLO 7,11,28) (SLO 12,13,14)	After viewing Romanesque architecture and listening to several chants or Masses, the student will recognize that both are simple and non-sensous.
			*After a discussion of Gothic cathedrals, the student will describe architectural characteristics.

GRADE LEVEL 10

Social Studies	English Language Arts	Fine Arts
*After instruction and research, the student will develop a visual presentation on one aspect of the feudal system or the manorial system. (SLO 24,26,32)	After instruction, the student will demonstrate knowledge of poetic techniques (rhythm, rhyme scheme, stanza, and others) associated with the excerpt. (SLO 9,11)	*After viewing films, the student will compare/contrast Middle Ages theatre with previous cultures.
*After instruction, the student will list the values of medieval society. (SLO 7,24,25 28)	After studying selections from Arthurian literature, the student will explain the chivalric code and its effect on characters in the material. (SLO 12,13)	After viewing Camelot, the student will take another tale of King Arthur and put it into play form.
	After reading appropriate selections, the learner will compare the legendary heroes of France, Spain, England (and others if desired.) (SLO 11, 12, 13)	After viewing films, the student will block out movement for one of the songs from Camelot, either on paper or actuall perform as a dance presentation.
	After instruction, the student will explain or demonstrate how fact may become legend and the basis for literature. (SLO 11, 12, 13)	

GRADE LEVEL 10

Social Studies	English Language Arts	Fine Arts
	Given selected readings, the student will compare various presentations of Arthurian literature (e.g., ballad, narrative poetry, prose, novel, cinema, musical drama.) (SLO 9)	
	After instruction, the student will identify literary qualities of the material on Arthurian legend (e.g., narrative poetry). (SLO 9)	
	After viewing films, the learner will write his own ballads for one of the King Arthur Legends. (SLO 4, 5, 6 7, 8)	
	After studying a selected medieval play, the student will discuss the church as a controlling force in literature. (SLO 9, 10, 12)	
	After instruction, the student will write an act or scene modeled on medieval play form and based on a Biblical reference. (SLO 1, 4, 6 7, 8)	

GRADE LEVEL 10

Social Studies	English Language Arts	Fine Arts
	Given selected readings, the student will compare/contrast Dante's journey with that of one of the following: Gilgamesh, Odyessey, Aeneas, Orpheus. (SLO 12)	
	The student will discuss the poetic technique, form, symbol and allusions used in The Divine Comedy. (SLO 2, 9)	
	After studying subject matter, treatment, and form of the ballad, the student will compose a ballad based on a current event or take a ballad and write a news account from it.	
	After instruction, the student will define the subject matter of the ballad and its appeal. The student will examine the ballad as a reflection of cultural attitudes. (SLO 4, 9, 11, 12)	
	After studying poetry of this period, the student will evaluate the general response of the people to their culture and period. (SLO 11, 12, 13, 14)	

GRADE LEVEL 10

Social Studies	English Language Arts	Fine Arts
	After studying the Prologue to the Canterbury Tales, the student will group characters according to their station/ social class and predict the kind of tale each would relate. (SLO 12)	
	After reading selected works, the student will describe the effects of poetic techniques and frame story on Canterbury Tales.	
	Given an assignment, the student will summarize (or create a tale with frame story) and present to the class. (SLO 4, 11, 13)	
After instruction, the student will evaluate the Canterbury Tales as a reflection of the culture and the period. (SLO 11, 4) (SLO 12)	After instruction, the student will evaluate the Canterbury Tales as a reflection of the culture and the period. (SLO 11, 4) (SLO 12)	
	After studying excerpts from Boccaccio's Decameron, the student will compare the work of Boccaccio and Chaucer as writers and as contemporaries. (SLO 12)	

GRADE LEVEL 10

	Social Studies	English Language Arts	Fine Arts
Ideas/Resources	Available from Library Media Services F-2424 Medieval World F-4443 Medieval Knights F-4427 Medieval Manor F-0207 English History - Earliest Times To 1066 Additional suggestions: Camelot Arthur the King Becket Joan of Arc		Dance and Reality (CC) Camelot (CC) History of Drama: Early English Drama (CC) Canon (CC) The Play of Abraham and Isaac (LRC) Book: The Arts published by Prentice-Hall
Language/Composition Activities		Some activities are already stated or implied in the learner outcomes. Appropriate prewriting and editing should be part of the composition process. Write a ballad based on one of the Arthurian legends. Examine the languages of Anglo-Saxon riddles and compose original ones.	